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After the winter: Score and analysis

Daniel Cather

Eastern Illinois University

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AFTER THE WINTER: SCORE AND ANALYSIS

CATHER

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After the Winter

Score and Analysis

By

DANIEL CATHER

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

MASTER OF ARTS IN MUSIC

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, IL

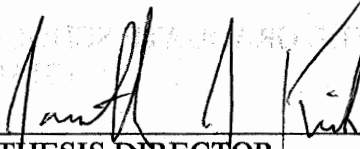
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ABSTRACT

For this project, I composed the script and music for an original musical, *After the Winter*. The score is given, followed by an analysis of the piece. The main purpose of the analytical portion was not to make a value judgment about my own work, but to simply show how the music enhances the text and to reveal my tendencies and preferences as a composer. It does so by chronologically examining the form, harmony, rhythm, and instrumentation of each song. The analysis also provides a plot summary and places *After the Winter* in the context of musical theater as it exists today.

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After the Winter

A Musical

Music and Lyrics by

DANIEL PIERCE CATHER

Full Score

2008

Instrumentation

Woodwind Player { Alto Saxophone
Clarinet in B \flat
Flute

Trumpet in B \flat
Trombone
Piano/Keyboard
Electric Bass
Drum Set
Violin I
Violin II
Viola

Singers:
Ruby, *alto*
Brunhilde, *soprano*
Harry, *baritone*
Roger, *tenor*

After the Winter

1. Overture

Daniel Pierce Cather

Moderately

The musical score is arranged in two systems. The first system includes the Alto Saxophone, Trumpet in Bb, Trombone, Piano, Electric Bass, and Drum Set. The second system includes Violin I, Violin II, and Viola. The Alto Saxophone part begins with a melodic line in 4/4 time, marked *mp*, with a slur over the first two measures. The Trumpet in Bb and Trombone parts enter in the third measure of the first system, marked *p*. The Piano, Electric Bass, and Drum Set parts are silent throughout the first system. The second system begins with the Violin I, Violin II, and Viola parts, all marked *p*. The tempo is indicated as 'Moderately'.

Alto Saxophone

Trumpet in Bb

Trombone

Piano

Electric Bass

Drum Set

Violin I

Violin II

Viola

mp

p

p

p

p

Moderately

Overture, 4

4

A. Sax. *mf*

4

B♭ Tpt. *p*

Tbn. *p*

4

Pno. *mp*

4

E.B. *mp*

4

D. S.

4

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Detailed description: This is a page of a musical score for an orchestra. The score is written for eight parts: A. Sax., B♭ Tpt., Tbn., Pno., E.B., D. S., Vln. I, Vln. II, and Vla. The music is in 3/4 time and features a key signature of two sharps (F# and C#). The score is divided into measures by vertical bar lines. The A. Sax. part begins with a melodic line in the first measure, followed by a rest in the second measure, and then a melodic line in the third measure. The B♭ Tpt. and Tbn. parts begin with a rest in the first measure, followed by a note in the second measure, and then a rest in the third measure. The Pno. part begins with a rest in the first measure, followed by a rest in the second measure, and then a melodic line in the third measure. The E.B. part begins with a rest in the first measure, followed by a rest in the second measure, and then a note in the third measure. The D. S. part begins with a rest in the first measure, followed by a rest in the second measure, and then a rest in the third measure. The Vln. I and Vln. II parts begin with a rest in the first measure, followed by a note in the second measure, and then a note in the third measure. The Vla. part begins with a rest in the first measure, followed by a note in the second measure, and then a note in the third measure. The dynamics are marked as *mf* (mezzo-forte) for the A. Sax., Vln. I, Vln. II, and Vla. parts, and *p* (piano) for the B♭ Tpt. and Tbn. parts. The Pno. part is marked *mp* (mezzo-piano). The E.B. part is marked *mp* (mezzo-piano). The D. S. part is marked *mf* (mezzo-forte).

Overture, 5

A

7

A. Sx. *mp* *mf* *mp*

B \flat Tpt. *p* *p*

Tbn. *p*

Pno. *mp*

E.B. *p* *mp*

D. S. *p* *mp*

A

7

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Overture, 6

11

A. Sx.

B \flat Tpt.

Tbn.

Pno.

E.B.

D. S.

Vln. I

Vln. II

Vla.

mp

mp

mp

The musical score for Overture, 6, measures 11-13. The score is written for a full orchestra. The key signature is two sharps (F# and C#), and the time signature changes from 3/4 to 4/4 at measure 12. The parts are arranged vertically: A. Sx. (Alto Saxophone), B \flat Tpt. (B-flat Trumpet), Tbn. (Tuba), Pno. (Piano), E.B. (Euphonium), D. S. (Double Bass), Vln. I (Violin I), Vln. II (Violin II), and Vla. (Viola). The Tbn. part starts with a mezzo-piano (mp) dynamic. The Pno. part has a mezzo-piano (mp) dynamic. The E.B. part has a mezzo-piano (mp) dynamic. The Vln. I and Vln. II parts have a mezzo-piano (mp) dynamic. The Vla. part has a mezzo-piano (mp) dynamic.

Overture, 7

14

A. Sax.

14

B♭ Tpt.

mf

fp

mf

Tbn.

mf

fp

mf

14

Pno.

mf

14

E.B.

mf

14

D. S.

14

Vln. I

mf

f

Vln. II

mf

f

Vla.

mf

f

Overture, 8

17

A. Sax.

17

Bb Tpt.

Tbn.

Pno.

E.B.

D. S.

17

Vln. I

Vln. II

Vla.

B

f

f

f

f

f

ff

ff

ff

24

24

24

24

24

24

24

24

Overture, 9

20

A. Sx. *sub. p* *mf*

B \flat Tpt. *mp*

Tbn. *mp*

Pno.

E.B. *mf*

D. S.

Vln. I *p* *mp* *mf*

Vln. II *p* *mp* *mf*

Vla. *p* *mp* *mf*

Overture, 10

[illegible]

C Faster, Energetic

28

A. Sx. *f*

28 *mf*

B \flat Tpt.

Tbn. *mf* 3 3

Pno. *mf*

28 *sim.*

E.B.

28 *mf* 3 3 3 3 3 3 3 3 *sim.*

D. S.

C Faster, Energetic

Vln. I

Vln. II

Vla.

Overture, 12

31

A. Sx.

31

B \flat Tpt.

Tbn.

Pno.

31

E.B.

31

D. S.

Vln. I

Vln. II

Vla.

Overture, 13

34

A. Sx.

34

B \flat Tpt.

Tbn.

34

Pno.

34

E.B.

34

D. S.

34

Vln. I

Vln. II

Vla.

Overture, 14

[illegible]

Overture, 15

40

A. Sax.

40

B♭ Tpt.

Tbn.

Pno.

E.B.

40

D. S.

40

Vln. I

Vln. II

Vla.

D

ff

mp

ff

ff

D

[illegible]

Overture, 17

49

A. Sx.

49

B \flat Tpt.

Tbn.

49

Pno.

49

E.B.

49

D. S.

49

Vln. I

Vln. II

Vla.

The musical score for measures 49-51 of 'Overture, 17' is written for a full orchestra. The key signature is one sharp (F#). The score is arranged in a standard orchestral format with parts for A. Sx., B \flat Tpt., Tbn., Pno., E.B., D. S., Vln. I, Vln. II, and Vla. Measures 49-51 show various instrumental textures, including melodic lines in woodwinds and brass, harmonic support from piano and strings, and rhythmic patterns in the double bass and percussion.

Overture, 18

52

A. Sx.

B \flat Tpt.

Tbn.

Pno.

E.B.

D. S.

Vln. I

Vln. II

Vla.

ff

ff

ff

This musical score page contains measures 52, 53, and 54 of the Overture, 18. The score is written for a full orchestra and includes the following parts: A. Sx. (Alto Saxophone), B \flat Tpt. (B-flat Trumpet), Tbn. (Trombone), Pno. (Piano), E.B. (Euphonium), D. S. (Double Bass), Vln. I (Violin I), Vln. II (Violin II), and Vla. (Viola). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 52 begins with a forte (*ff*) dynamic. The piano part features a complex, arpeggiated figure. The woodwinds and brass parts have sustained notes with accents. The strings play a rhythmic pattern of eighth and sixteenth notes. Measure 53 continues the piano's arpeggiated figure and the woodwinds/brass sustained notes. Measure 54 concludes the section with a final chord in the piano and woodwinds/brass, while the strings continue their rhythmic pattern.

2. *The Life I Might Have Lived*

Fast

Clarinet in B \flat

Trumpet in B \flat

Trombone

Piano

Electric Bass

Drum Set

Ruby

Fast

Violin I

Violin II

Viola

The musical score is for a piece titled "The Life I Might Have Lived". It is marked "Fast" and is in 4/4 time. The key signature has one sharp (F#). The score is arranged for a large ensemble. The instruments and their parts are as follows:

- Clarinet in B \flat** : Rests throughout the piece.
- Trumpet in B \flat** : Plays a melodic line starting with a forte (*f*) dynamic. It features a long note in the first measure followed by a series of eighth and sixteenth notes in the second measure.
- Trombone**: Rests throughout the piece.
- Piano**: Plays a rhythmic accompaniment of eighth notes in the right hand, with a forte (*f*) dynamic. The left hand rests.
- Electric Bass**: Rests throughout the piece.
- Drum Set**: Rests throughout the piece.
- Ruby**: Rests throughout the piece.
- Violin I**: Plays a melodic line starting with a forte (*f*) dynamic. It features a long note in the first measure followed by a series of eighth and sixteenth notes in the second measure.
- Violin II**: Plays a rhythmic accompaniment of eighth notes in the right hand, with a forte (*f*) dynamic. The left hand rests.
- Viola**: Rests throughout the piece.

The Life I Might Have Lived, 20

3

B♭ Cl.

3

B♭ Tpt.

Tbn.

Pno.

E.B.

D. S.

R.

Vln. I

Vln. II

Vla.

f

I

Detailed description: This is a page of a musical score for a piece titled 'The Life I Might Have Lived, 20'. The score is written for a large ensemble. The instruments listed on the left are B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Piano (Pno.), Euphonium (E.B.), Double Bass (D. S.), Saxophone (R.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The music is in 4/4 time. The key signature has one sharp (F#). The score is divided into measures by vertical bar lines. The first measure of each staff has a '3' above it, indicating a triplet. The B♭ Tpt. and Pno. parts have complex melodic lines with many eighth and sixteenth notes. The B♭ Cl., Tbn., E.B., D. S., R., and Vla. parts are mostly rests. The Vln. I and Vln. II parts have melodic lines. The R. part has a dynamic marking of *f* (forte) and a first ending bracket labeled 'I'. The Pno. part has a dynamic marking of *f* and a first ending bracket labeled 'I'. The score is written on ten staves, with some instruments sharing staves (e.g., Vln. I and Vln. II).

The Life I Might Have Lived, 21

6 A

B \flat Cl. 

B \flat Tpt. 

Tbn. 

Pno. 

E.B. 

D. S. 

R. 
ran with the bulls in the streets of Bar - ce - lo - na went sky -

Vln. I A 

Vln. II 

Vla. 

The Life I Might Have Lived, 22

7

B♭ Cl.

7

B♭ Tpt.

Tbn.

7

Pno.

7

E.B.

7

D. S.

7

R.

di - ving in Re - no met a guy in Cre - mo - na

7

Vln. I

Vln. II

Vla.

The Life I Might Have Lived, 23

8

B \flat Cl.

8

B \flat Tpt.

Tbn.

8

Pno.

8

E.B.

8

D. S.

8

R.

Stu - died in gay — Pa - ris be - came a mis - sion - a - ry —

8

Vln. I

Vln. II

Vla.

The Life I Might Have Lived, 24

9

B♭ Cl.

B♭ Tpt.

Tbn.

Pno.

E.B.

D. S.

R.

— in U - gan - da and I — don't ev - en know where that is! I

Vln. I

Vln. II

Vla.

mf

mf

mf

The Life I Might Have Lived, 25

11

B \flat Cl.

11

B \flat Tpt. *f*

Tbn. *f*

11

Pno. *f sub.mp*

11

E.B.

11

D. S.

11

R. back-packed through Eu - rope right be - fore I got my doc - torate and

11

Vln. I

Vln. II

Vla.

The Life I Might Have Lived, 26

12

B♭ Cl.

12

B♭ Tpt.

Tbn.

12

Pno.

12

E.B.

12

D. S.

12

R.

then I start-ed wri-ting as an out-let for__ my in - flamed cre-a-ti-vi-ty!__ Al-

12

Vln. I

Vln. II

Vla.

The Life I Might Have Lived, 27

14

B♭ Cl.

14

B♭ Tpt.

14

Tbn.

14

Pno.

14

E.B.

14

D. S.

14

R.

though the best - sell - ing book was fine with me!

14

Vln. I

14

Vln. II

14

Vla.

mf

mf

The Life I Might Have Lived, 28

B

16

B♭ Cl. *f*

B♭ Tpt. *f* *mf*

Tbn. *mf*

Pno. *f*

E.B. *f* *sim.*

D. S. *mf*

R. *mf*

B

16

Vln. I

Vln. II

Vla.

This is a page from a musical score, specifically page 28 of 'The Life I Might Have Lived'. The score is for a large ensemble, including woodwinds, brass, piano, strings, and percussion. The music is in 4/4 time and features a key signature of three flats (B-flat, E-flat, and A-flat). The score is divided into two systems, each starting with a rehearsal mark 'B' at measure 16. The first system includes parts for B♭ Clarinet, B♭ Trumpet, Trombone, Piano, Euphonium/Bass, Drums, and Snare. The second system includes parts for Violin I, Violin II, and Viola. The notation includes various musical symbols such as notes, rests, dynamics (f, mf, sim.), and articulation marks. The percussion part (D. S.) features a complex rhythmic pattern with many sixteenth notes.

The Life I Might Have Lived, 29

19

B♭ Cl.

19

B♭ Tpt.

Tbn.

19

Pno.

19

E.B.

19

D. S.

19

R.

f

3

Of course that was all be-fore I was a

19

Vln. I

Vln. II

Vla.

The musical score is for a scene from a play. It features a vocal line for a character named 'R.' and an instrumental ensemble. The vocal line begins at measure 19 with the lyrics 'Of course that was all be-fore I was a'. The instrumental parts include B♭ Clarinet, B♭ Trumpet, Trombone, Piano, Euphonium/Bass, Double Bass, Violin I, Violin II, and Viola. The key signature is three flats (B♭, E♭, A♭) and the time signature is 4/4. The score shows measures 19 and 20. In measure 20, the vocal line has a forte (f) dynamic and a triplet of eighth notes. The instrumental parts are mostly silent in measure 20, with some activity in the Piano and Euphonium/Bass parts in measure 19.

The Life I Might Have Lived, 30

21

B♭ Cl.

21

B♭ Tpt.

Tbn.

21

Pno.

21

E.B.

21

D. S.

21

R.

nurse in the war, and sa - ving lives an ev - ery - day af -

21

Vln. I

Vln. II

Vla.

The musical score is for a piece titled "The Life I Might Have Lived, 30". It features a vocal line (R.) and several instrumental parts. The vocal line begins at measure 21 with the lyrics "nurse in the war, and sa - ving lives an ev - ery - day af -". The instrumental parts include B♭ Clarinet, B♭ Trumpet, Trombone, Piano (Pno.), Euphonium/Bass (E.B.), Double Bass (D.S.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The score is written in a key with three flats (B♭, E♭, A♭) and a common time signature. The vocal line is in a soprano or alto range, and the instrumental parts are arranged to provide harmonic support. The piano part has a grand staff with both treble and bass clefs. The double bass part is in a bass clef. The violin and viola parts are in a treble clef. The woodwind and brass parts are in a soprano or alto clef. The score is divided into measures by vertical bar lines, and the vocal line has lyrics written below it.

The Life I Might Have Lived, 31

23

B♭ Cl. *mf* *f*

23

B♭ Tpt. *mf* *f*

Tbn. *mf* *f*

23

Pno.

23

E.B.

23

D. S.

23

R.

fair. Af - ter that I'd tear my hair, as I

23

Vln. I

23

Vln. II

23

Vla.

The Life I Might Have Lived, 32

25

B♭ Cl.

25

B♭ Tpt.

Tbn.

25

Pno.

25

E.B.

25

D. S.

25

R.

had six kids to care for!

25

Vln. I

25

Vln. II

25

Vla.

This musical score page features ten staves for various instruments and a vocal line. The instruments are B♭ Clarinet, B♭ Trumpet, Trombone, Piano, Euphonium, Double Bass, Violin I, Violin II, and Viola. The vocal line is labeled 'R.' and includes the lyrics 'had six kids to care for!'. The score is divided into two measures by a double bar line. The first measure is in 5/4 time, and the second measure is in 4/4 time. The key signature has four sharps (F#, C#, G#, D#). The Piano part has a forte (f) dynamic marking in the second measure. The Euphonium part has a forte (f) dynamic marking and a crescendo hairpin in the second measure. The Double Bass part has a forte (f) dynamic marking in the second measure. The vocal line has a forte (f) dynamic marking in the second measure. The Violin I, Violin II, and Viola parts are marked with a forte (f) dynamic in the second measure.

The Life I Might Have Lived, 33

C A Little Slower

27

B♭ Cl.

27

B♭ Tpt.

Tbn.

Pno.

27

E.B.

27

D. S.

27

R.

And well be - fore my voice was

27

Vln. I

Vln. II

Vla.

ff

mp *mf* *mp* *mf*

mf 3

C A Little Slower

The Life I Might Have Lived, 34

29

B♭ Cl.

29

B♭ Tpt.

Tbn.

29

Pno.

mp *mf* *mp* *mf* *f* *mf* *f*

29

E.B.

29

D. S.

29

R.

f *mf*

gone, _____ I served the Me - tro - pol - i -

29

Vln. I

29

Vln. II

29

Vla.

The Life I Might Have Lived, 35

Accelerando

31

B \flat Cl.

31

B \flat Tpt.

Tbn.

Pno.

31

E.B.

31

D. S.

31

R.

f *mf*

tan O - pera House in-deed I near-ly peed when Pla-ci-do Do-

Accelerando

31

Vln. I

Vln. II

Vla.

The Life I Might Have Lived, 36

33

B♭ Cl.

33

B♭ Tpt.

Tbn.

33

Pno.

f

33

E.B.

33

D. S.

33

R.

min - go sat front row in our show, (and I'm

33

Vln. I

33

Vln. II

33

Vla.

This is a page of a musical score for a large ensemble. The title is "The Life I Might Have Lived, 36". The score includes parts for B♭ Clarinet, B♭ Trumpet, Trombone, Piano, Euphonium, Double Bass, Saxophone, Recorder, Violin I, Violin II, and Viola. The key signature is D major (two sharps). The piano part features a forte (f) dynamic and a complex rhythmic pattern. The recorder part has lyrics: "min - go sat front row in our show, (and I'm". The page number 33 is indicated at the beginning of each staff.

The Life I Might Have Lived, 37

34

B♭ Cl.

B♭ Tpt.

Tbn.

Pno.

E.B.

D. S.

R.

Vln. I

Vln. II

Vla.

mp

ff

f

ff

pret-ty sure Puc-cin-i was a'-roll-in' in his grave!)

The Life I Might Have Lived, 38

D Faster

36

B♭ Cl.

B♭ Tpt.

Tbn.

Pno.

E.B.

D. S.

R.

D Faster

Vln. I

Vln. II

Vla.

The Life I Might Have Lived, 39

39

B♭ Cl. *mp*

B♭ Tpt. *mp*

Tbn. *mp*

Pno. *mf* *f*

E.B.

D. S.

R. 3 3 3

And then I thought I'd mis - be - have__ which went

Vln. I

Vln. II

Vla.

The Life I Might Have Lived, 40

41

B \flat Cl.

B \flat Tpt.

Tbn.

Pno.

E.B.

D. S.

R.

Vln. I

Vln. II

Vla.

well 'cept one close shave, Af - ter the

The musical score is for a piece titled "The Life I Might Have Lived, 40". It features a vocal line (R.) and instrumental accompaniment for B \flat Clarinet, B \flat Trumpet, Trombone, Piano, Euphonium, Double Bass, Violin I, Violin II, and Viola. The key signature has one sharp (F#) and the time signature is 4/4. The score begins at measure 41. The vocal line has lyrics: "well 'cept one close shave, Af - ter the". There are triplets of eighth notes above the words "one close" and "shave,". The instrumental parts for B \flat Cl., B \flat Tpt., Tbn., Pno., D. S., Vln. I, Vln. II, and Vla. are mostly silent, indicated by a horizontal line with a bar. The Euphonium (E.B.) part has a melodic line starting in measure 41.

The Life I Might Have Lived, 41

42

B \flat Cl.

42

B \flat Tpt.

Tbn.

Pno.

42

E.B.

42

D. S.

42

R.

rob - ber - y___ the cops chased me___ from___ Grants to Al - bu - quer - que___ Af - ter

42

Vln. I

Vln. II

Vla.

The Life I Might Have Lived, 42

Slower and Freely

44

B \flat Cl. 

B \flat Tpt. 

Tbn. 

Pno. 

E.B. 

D. S. 

R. 
that I made a pact And hence - forth cleaned up my act, with rep - u -

44

Slower and Freely

Vln. I 

Vln. II 

Vla. 

The Life I Might Have Lived, 43

46

B \flat Cl.

B \flat Tpt.

Tbn.

Pno.

E.B.

D. S.

R.

Vln. I

Vln. II

Vla.

ta - tion still in - tact I se - vered ties with the Rus - sian K - G -

The Life I Might Have Lived, 44

48

B♭ Cl.

48

B♭ Tpt.

Tbn.

48

Pno.

48

E.B.

48

D. S.

48

R.

mf

B! _____ And the life I might have lived might haved killed

48

Vln. I

mf

f

Vln. II

Vla.

The musical score is for a scene titled "The Life I Might Have Lived, 44". It features a vocal soloist (R.) and a full orchestra. The vocal line begins at measure 48 with the lyrics "B! _____ And the life I might have lived might haved killed". The orchestration includes B♭ Clarinet, B♭ Trumpet, Trombone, Piano, Euphonium, Double Bass, Violin I, Violin II, and Viola. The piano part has a prominent melodic line starting at measure 48, marked with a forte (f) dynamic. The violin I part also has a melodic line starting at measure 48, marked with mezzo-forte (mf) and forte (f) dynamics. The other instruments are mostly silent, indicated by whole rests.

The Life I Might Have Lived, 45

51 **E** **Faster**

B♭ Cl.

B♭ Tpt.

Tbn.

Pno.

E.B.

D. S.

R. *f*
me!

Vln. I *mp* *mp* *mp* **E** **Faster** *mf* 5 5 5 5

Vln. II

Vla. *f*

The Life I Might Have Lived, 46

53

B \flat Cl.

53

B \flat Tpt.

Tbn.

53

Pno.

53

E.B.

53

D. S.

53

R. *mp*

Well my mind was near - ly

53

Vln. I *p* 5 5 5 5 5 5 5 5

Vln. II *mp* *mp*

Vla. *mp* *mp*

This is a page of a musical score for a symphony orchestra and a solo voice. The page is numbered 53 in the top left corner. The instruments listed on the left are B \flat Clarinet, B \flat Trumpet, Trombone, Piano (Pno.), Euphonium (E.B.), Double Bass (D. S.), Solo Voice (R.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The key signature is three sharps (F#, C#, G#). The solo voice part (R.) has the lyrics "Well my mind was near - ly" under the notes. The piano part (Pno.) has a dynamic marking of *mp*. The violin I part (Vln. I) has a dynamic marking of *p* and is playing a continuous sixteenth-note pattern. The violin II part (Vln. II) and viola part (Vla.) have dynamic markings of *mp* and are playing a continuous sixteenth-note pattern. The B \flat Clarinet, B \flat Trumpet, Trombone, Euphonium, and Double Bass parts are all marked with a rest for the duration of the page.

The Life I Might Have Lived, 47

55

B \flat Cl.

55

B \flat Tpt.

Tbn.

55

Pno.

55

E.B.

55

D. S.

55

R. *cresc.* *poco*

gone but my bo - dy go - ing strong, so the

55

Vln. I

5

Vln. II

Vla.

The musical score is for a piece titled "The Life I Might Have Lived, 47". It features a vocal line (R.) and an instrumental ensemble. The vocal line begins at measure 55 with the lyrics "gone but my bo - dy go - ing strong, so the". The instrumental parts include B \flat Clarinet, B \flat Trumpet, Trombone, Piano, Euphonium, Double Bass, Violin I, Violin II, and Viola. The key signature has three sharps (F#, C#, G#). The vocal line includes dynamic markings "cresc." and "poco". The violin parts have fingerings indicated by the number "5". The Viola part has a "va" marking.

The Life I Might Have Lived, 48

57

B♭ Cl.

57

B♭ Tpt.

Tbn.

57

Pno.

57

E.B.

57

D. S.

57

R.

Bos - ton Mar - a - thon seemed a min - or feat, tri - a - tha - lon al -

57

Vln. I

57

Vln. II

Vla.

a

poco

cresc.

5

5

5

5

5

5

5

5

The Life I Might Have Lived, 49

59

B♭ Cl.

59

B♭ Tpt.

Tbn.

59

Pno.

59

E.B.

59

D. S.

59

R.

most a treat and then I claimed a Se - nate seat! In the

59

Vln. I

poco

a

5

5

5

5

5

5

5

5

Vln. II

Vla.

The musical score is for a piece titled "The Life I Might Have Lived, 49". It features a vocal line (R.) and an orchestral accompaniment. The vocal line begins at measure 59 with the lyrics "most a treat and then I claimed a Se - nate seat! In the". The orchestral parts include B♭ Clarinet, B♭ Trumpet, Trombone, Piano (Pno.), Euphonium/Bass (E.B.), Double Bass (D. S.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The Piano part has a melodic line starting at measure 59, marked *poco* and *a*. The Violin I part has a rhythmic accompaniment of eighth notes, marked *poco* and *a*. The other instruments are mostly silent, indicated by rests.

The Life I Might Have Lived, 50

61

B♭ Cl.

61

B♭ Tpt.

Tbn.

61

Pno.

E.B.

61

D. S.

61

R.

Life I might have lived!

61

Vln. I

poco

ff

Vln. II

Vla.

This is a page of a musical score for a symphony orchestra and a solo voice. The page is numbered 50 at the top. The score is in G major (one sharp) and 4/4 time. It begins at measure 61. The instruments and their parts are: B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Piano (Pno.), Euphonium (E.B.), Double Bass (D. S.), Solo Voice (R.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The vocal line (R.) has the lyrics "Life I might have lived!". The piano part (Pno.) features a strong, rhythmic accompaniment starting in measure 61. The violin I part (Vln. I) has a melodic line with a crescendo leading to a fortissimo (ff) section. The other instruments provide harmonic support and texture.

F Moderate Rock

63

B♭ Cl. *ff*

B♭ Tpt. *f*

Tbn. *f*

Pno. *ff* *f*

E.B.

D. S.

R. *ff* *f*

In the life I might_ have lived_ there_ was_ ad -

F Moderate Rock

Vln. I

Vln. II

Vla.

The musical score is for a piece titled 'The Life I Might Have Lived, 51'. It features a variety of instruments including B♭ Clarinet, B♭ Trumpet, Trombone, Piano, Electric Bass, Double Bass, and a vocal line (R.). The score is divided into two systems. The first system includes measures 63 to 68. The second system includes measures 69 to 74. The tempo is 'Moderate Rock'. The key signature has one sharp (F#). The vocal line has lyrics: 'In the life I might_ have lived_ there_ was_ ad -'. The piano part has a forte (ff) dynamic in measure 63 and a forte (f) dynamic in measure 68. The vocal line has a forte (ff) dynamic in measure 63 and a forte (f) dynamic in measure 64. The electric bass and double bass parts have a forte (f) dynamic in measure 63. The B♭ Clarinet and B♭ Trumpet parts have a forte (f) dynamic in measure 63. The Trombone part has a forte (f) dynamic in measure 63. The Violin I and Violin II parts have a forte (f) dynamic in measure 63. The Viola part has a forte (f) dynamic in measure 63.

The Life I Might Have Lived, 52

65

B♭ Cl.

65

B♭ Tpt.

Tbn.

65

Pno.

65

E.B.

65

D. S.

65

R.

ven - ture In the life I might have lived, _

65

Vln. I

65

Vln. II

65

Vla.

The musical score is for a piece titled "The Life I Might Have Lived, 52". It features a vocal line (R.) and a piano accompaniment (Pno.). The vocal line begins at measure 65 with the lyrics "ven - ture In the life I might have lived, _". The piano accompaniment consists of a right hand (RH) and a left hand (LH). The RH plays a melody of eighth and sixteenth notes, while the LH provides a rhythmic accompaniment of eighth and sixteenth notes. The score is written for a full orchestra, including B♭ Clarinet, B♭ Trumpet, Trombone, Piano, Euphonium, Double Bass, Violin I, Violin II, and Viola. The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a standard musical notation style with a common staff layout.

The Life I Might Have Lived, 53

66

B \flat Cl.

66

B \flat Tpt.

Tbn.

Pno.

66

E.B.

66

D. S.

66

R.

there was ro-mance In life I know I lived

66

Vln. I

Vln. II

Vla.

The Life I Might Have Lived, 54

68

B♭ Cl.

68

B♭ Tpt.

Tbn.

Pno.

E.B.

D. S.

R.

68

Vln. I

Vln. II

Vla.

was a - ble to for - give but not to for - get

A musical score for a piece titled "The Life I Might Have Lived, 54". The score is written for a large ensemble, including woodwinds, brass, piano, electric bass, double bass, strings, and a soloist. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into two systems, each starting at measure 68. The first system includes staves for B♭ Clarinet, B♭ Trumpet, Trombone, Piano (with both treble and bass clefs), Electric Bass, Double Bass, and a Soloist (R.). The second system includes staves for Violin I, Violin II, and Viola. The Soloist part has lyrics: "was a - ble to for - give but not to for - get". The piano part features a complex rhythmic pattern in the bass clef, with chords in the treble clef. The electric bass and double bass parts are mostly rests. The woodwinds and brass parts are also mostly rests. The strings (Violin I, Violin II, and Viola) are mostly rests. The double bass part has a few notes in the second system.

The Life I Might Have Lived, 55

70

B♭ Cl.

B♭ Tpt.

Tbn.

Pno.

E.B.

D. S.

R.

me not! Don't take a - way my mem - 'ry on - ly thing that's left

Vln. I

Vln. II

Vla.

The Life I Might Have Lived, 56

Accelerando

74

B \flat Cl. 

B \flat Tpt. 

Tbn. 

Pno. 

E.B. 

D. S. 

R. 
to me in this life I might have

Accelerando

Vln. I 

Vln. II 

Vla. 

The Life I Might Have Lived, 57

G **Tempo I**

79

B \flat Cl. 

79

B \flat Tpt. 

Tbn. 

79

Pno. *f* 

79

E.B. 

79

D. S. 

79

R. *ff* 
lived! _____

G **Tempo I**

79

Vln. I 

Vln. II 

Vla. 

The Life I Might Have Lived, 58

82

B♭ Cl.

82

B♭ Tpt.

Tbn.

82

Pno.

82

E.B.

82

D. S.

82

R.

82

Vln. I

Vln. II

Vla.

This is a page of a musical score for a symphony orchestra. The page is numbered 58 at the top. The score is for measures 82, 83, and 84. The instruments listed on the left are B♭ Clarinet, B♭ Trumpet, Trombone, Piano, Euphonium, Double Bass, Recorder, Violin I, Violin II, and Viola. The key signature is three sharps (F#, C#, G#). The piano part (Pno.) has a complex melody in measures 82 and 83, followed by a chordal texture in measure 84. The other instruments are mostly silent, indicated by rests. The recorder part (R.) has a single note in measure 84. The violin and viola parts (Vln. I, Vln. II, Vla.) are also mostly silent.

The Life I Might Have Lived, 59

85

B♭ Cl.

85

B♭ Tpt.

Tbn.

85

Pno.

85

E.B.

85

D. S.

85

R.

85

Vln. I

Vln. II

Vla.

This is a page of a musical score for a symphony orchestra. The page is numbered 59 at the top right. The score is for measures 85 and 86. The key signature is three sharps (F#, C#, G#). The instruments listed on the left are B♭ Clarinet, B♭ Trumpet, Trombone, Piano, Euphonium, Double Bass, Recorder, Violin I, Violin II, and Viola. The Piano part is the only one with notes in measures 85 and 86. In measure 85, the piano plays a series of chords: a triad of F#, C#, and G# in the right hand, and a triad of F#, C#, and G# in the left hand. In measure 86, the piano plays a series of chords: a triad of F#, C#, and G# in the right hand, and a triad of F#, C#, and G# in the left hand. The other instruments are marked with a whole rest in both measures.

3. I Want to Feel That Way Again

Fast

Flute

Trumpet in B \flat

Trombone

Piano

Electric Bass

Drum Set

Ruby

Brunhilde

No use de - ny - ing what the feel - ing is _____

Fast

Violin I

Violin II

Viola

The musical score is for a piece titled "3. I Want to Feel That Way Again". It is marked "Fast" at the beginning and "Fast" again later. The score includes parts for Flute, Trumpet in B \flat , Trombone, Piano, Electric Bass, Drum Set, Ruby, Brunhilde, Violin I, Violin II, and Viola. The key signature has one flat (B \flat) and the time signature is 4/4. The Piano part has dynamics *f* and *mp*. The vocal line for Brunhilde has the lyrics "No use de - ny - ing what the feel - ing is _____". The string parts (Violin I, Violin II, Viola) have dynamics *f*.

I Want to Feel That Way Again, 62

Fl.

B♭ Tpt.

Tbn.

Pno.

E.B.

D. S.

R.

B.

Vln. I

Vln. II

Vla.

f *mp* *f*

It's rath-er clear to me._____ No point in hi-ding what is

I Want to Feel That Way Again, 63

6

Fl.

B \flat Tpt.

Tbn.

Pno.

E.B.

D. S.

R.

B.

steal - ing in_____ It looks like love to me._____

Vln. I

Vln. II

Vla.

f

mp

f

I Want to Feel That Way Again, 64

9

Fl.

p

9

B \flat Tpt.

9

Tbn.

9

Pno.

mp *cresc.*

9

E.B.

mp *cresc.*

9

D. S.

9

R.

9

B.

mp *cresc.*

You ne - ver dreamed that love — would be so brave, to

9

Vln. I

mp *cresc.*

9

Vln. II

mp *cresc.*

9

Vla.

mp *cresc.*

Detailed description: This is a page of a musical score for the song 'I Want to Feel That Way Again, 64'. The score is written for a large ensemble, including Flute (Fl.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Piano (Pno.), Electric Bass (E.B.), Double Bass (D. S.), Recorder (R.), Baritone (B.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The music is in 4/4 time and features a key signature of one flat (B-flat). The score is divided into measures, with a measure number '9' appearing at the beginning of several staves. Dynamics such as *mp* (mezzo-piano) and *cresc.* (crescendo) are indicated throughout. The Baritone part includes the lyrics 'You ne - ver dreamed that love — would be so brave, to'. The score is presented on a single page with a clean, professional layout.

I Want to Feel That Way Again, 65

11

Fl.

11

B♭ Tpt.

11

Tbn.

Pno.

11

E.B.

11

D. S.

11

R.

11

B.

show its face_ 'round an - y more. — I'm not so blind that I_

11

Vln. I

11

Vln. II

11

Vla.

f

sub. mp

f

sub. mp

cresc.

mp

mp

mp

I Want to Feel That Way Again, 66

14

Fl.

14

B \flat Tpt.

Tbn.

Pno.

E.B.

14

D. S.

14

R.

B.

— can't as-cer-tain what's knock-ing down your door. Is this

Vln. I

Vln. II

Vla.

This is a page of a musical score for a piece titled "I Want to Feel That Way Again, 66". The score is written for a large ensemble, including Flute (Fl.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Piano (Pno.), Euphonium/Bass (E.B.), Double Bass (D. S.), Recorder (R.), Bassoon (B.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The music is in 7/8 time and features a key signature of one sharp (F#). The score is divided into measures, with a repeat sign at the end of the first system. The piano part (Pno.) and euphonium/bass part (E.B.) are particularly active, with the piano part featuring a complex, arpeggiated figure. The euphonium/bass part has a melodic line with a strong accent (f) in the final measure. The double bass part (D. S.) is mostly silent, with a few notes in the final measure. The recorder (R.) and bassoon (B.) parts are also mostly silent, with the bassoon part having a few notes in the final measure. The violin and viola parts (Vln. I, Vln. II, Vla.) are active throughout, with the violin I part featuring a melodic line and the violin II and viola parts providing harmonic support. The lyrics "— can't as-cer-tain what's knock-ing down your door. Is this" are written below the bassoon part. The score is marked with a forte (f) dynamic in several places, including the piano part, euphonium/bass part, and violin parts.

I Want to Feel That Way Again, 67

A

17

Fl.

B♭ Tpt.

Tbn.

Pno.

E.B.

D. S.

R.

B.

some-thing you want to feel a - gain? Is this some-thing you dare to try a -

A

Vln. I

Vln. II

Vla.

I Want to Feel That Way Again, 68

20

Fl.

20

B♭ Tpt.

Tbn.

20

Pno.

mf

f

20

E.B.

f

20

D. S.

20

R.

B.

gain? Is this some-thing you can a - fford to let slip a - way?

20

Vln. I

Vln. II

Vla.

The musical score is for a piece titled "I Want to Feel That Way Again, 68". It features a variety of instruments including Flute (Fl.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Piano (Pno.), Electric Bass (E.B.), Double Bass (D. S.), Clarinet (R.), Bassoon (B.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The score is written in 4/4 time with a key signature of one sharp (F#). The piano part includes dynamic markings of *mf* and *f*. The electric bass and piano parts have a crescendo line. The bassoon part has a melodic line starting at measure 20. The lyrics "gain? Is this some-thing you can a - fford to let slip a - way?" are written below the bassoon staff.

I Want to Feel That Way Again, 69

23

Fl.

23

B \flat Tpt.

Tbn.

Pno.

23

E.B.

23

D. S.

23

R.

B.

No way, I say.— Don't lose a sin - gle day. 'Cause

23

Vln. I

Vln. II

Vla.

A musical score for a band and orchestra. The score is for measures 23-25. The instruments listed are Flute (Fl.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Piano (Pno.), Euphonium (E.B.), Double Bass (D. S.), Saxophone (R.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The key signature is one sharp (F#). The piano part has a complex accompaniment with many chords and moving lines. The bass part has a simple melody. The lyrics are: "No way, I say.— Don't lose a sin - gle day. 'Cause".

I Want to Feel That Way Again, 70

26

Fl.

26

B \flat Tpt.

Tbn.

26

Pno.

26

E.B.

26

D. S.

26

R.

B.

af - ter all a guy like that comes 'round, Twice in a life - time.

26

Vln. I

Vln. II

Vla.

A musical score for a band and orchestra. The score is written for 12 measures, starting at measure 26. The instruments are: Flute (Fl.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Piano (Pno.), Euphonium (E.B.), Double Bass (D. S.), Recorder (R.), Bassoon (B.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The key signature is one sharp (F#). The piano part has a complex melody with many beamed sixteenth and thirty-second notes. The bassoon part has a simple melody. The other instruments are mostly silent, indicated by rests.

I Want to Feel That Way Again, 71

Rit. B **Moderately**

29

Fl.

29

B♭ Tpt.

Tbn.

29

Pno.

29

E.B.

29

D. S.

29

R.

mf

I want to

B.

Rit. B **Moderately**

29

Vln. I

Vln. II

Vla.

I Want to Feel That Way Again, 72

32

Fl.

32

B \flat Tpt.

Tbn.

32

Pno.

32

E.B.

mp

32

D. S.

32

R.

feel _____ that way a - gain, be - fore there was on - ly death and

3

B.

32

Vln. I

mp

32

Vln. II

mp

32

Vla.

mp

I Want to Feel That Way Again, 73

35

Fl.

35

B \flat Tpt.

Tbn.

35

Pno.

35

E.B.

35

D. S.

35

R.

pain, a time of all sun - shine with - out rain. I want to

35

B.

35

Vln. I

35

Vln. II

35

Vla.

I Want to Feel That Way Again, 74

This page shows measures 38 and 39 of the musical score. The instruments and their parts are as follows:

- Fl.**: Flute, measures 38 and 39 are whole rests.
- B♭ Tpt.**: B-flat Trumpet, measures 38 and 39 are whole rests.
- Tbn.**: Trombone, measures 38 and 39 are whole rests.
- Pno.**: Piano, measures 38 and 39 are whole rests.
- E.B.**: Euphonium, measure 38 has a half note G2, measure 39 has a half note G2.
- D. S.**: Double Bass, measure 38 has a half note G2, measure 39 has a half note G2.
- R.**: Recorder, measure 38 has a half note G4, measure 39 has a half note G4. The lyrics "feel that way a - gain! How do you" are written below the staff.
- B.**: Bassoon, measures 38 and 39 are whole rests.
- Vln. I**: Violin I, measure 38 has a half note G4, measure 39 has a half note G4.
- Vln. II**: Violin II, measure 38 has a half note G4, measure 39 has a half note G4.
- Vla.**: Viola, measure 38 has a half note G4, measure 39 has a half note G4.

I Want to Feel That Way Again, 75

40

Fl. *f* *mf*

B \flat Tpt.

Tbn.

Pno. *mf*

E.B.

D. S.

R. live _____ a life a - gain? or now res - ur - rect _____ a dy - ing

B.

Vln. I

Vln. II

Vla.

Detailed description: This is a page of a musical score for a symphonic band or orchestra. The score is for measures 40, 41, and 42. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The instruments listed on the left are Flute (Fl.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Piano (Pno.), Euphonium/Bass (E.B.), Drums (D. S.), Recorder (R.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The Flute part starts with a forte (f) dynamic and a melodic line with slurs. The Piano part provides harmonic support with chords and moving lines. The Recorder part has a melodic line with a triplet in measure 42. The vocal part (R.) has lyrics: 'live _____ a life a - gain? or now res - ur - rect _____ a dy - ing'. The other instruments (B \flat Tpt., Tbn., E.B., D. S., B., Vln. II, and Vla.) are mostly silent in these measures, indicated by rests.

I Want to Feel That Way Again, 76

43 *f*

Fl.

43 *mf*

B♭ Tpt.

43 *mf*

Tbn.

43

Pno.

43

E.B.

43

D. S.

43

R.

heart, it may be that death is clos - ing in

43

B.

may - be that

43 *mf*

Vln. I

43

Vln. II

43

Vla.

Detailed description: This is a page of a musical score for a piece titled 'I Want to Feel That Way Again, 76'. The score is written for a large ensemble, including woodwinds, brass, strings, and a recorder. The music is in 4/4 time. The Recorder part (R.) has lyrics: 'heart, it may be that death is clos - ing in' and 'may - be that'. The Piano part (Pno.) features a melodic line in the right hand and a bass line in the left hand. The Violin I part (Vln. I) has a dynamic marking of *mf*. The score is divided into two systems, with measures 43 and 44 visible. The first system includes parts for Flute, B♭ Trumpet, Trombone, Piano, Electric Bass, Double Bass, Recorder, Bassoon, Violin I, Violin II, and Viola. The second system includes parts for Recorder, Bassoon, Violin I, Violin II, and Viola.

I Want to Feel That Way Again, 77

45

Fl.

45

B \flat Tpt.

Tbn.

Pno.

45

E.B.

45

D. S.

45

R.

But it's a place to_ start I need to

45

B.

death is clos - ing in, but it's a place to start to

45

Vln. I

Vln. II

Vla.

f

f

f

mf

I Want to Feel That Way Again, 78

48

Fl.

48

B^b Tpt.

Tbn.

48

Pno.

48

E.B.

48

D. S.

48

R.

fall in love a - gain if on - ly to plunge with sight - less eyes, but they've al - ways

48

B.

fall in love a - gain!

48

Vln. I

Vln. II

Vla.

I Want to Feel That Way Again, 79

52

Fl.

52

B \flat Tpt.

mf

Tbn.

mf

52

Pno.

52

E.B.

52

D. S.

52

R.

said that love is blind, I'll chance the pain if he'll be mine

3

B.

52

Vln. I

Vln. II

Vla.

This musical score is for the song 'I Want to Feel That Way Again, 79'. It features a variety of instruments including Flute (Fl.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Piano (Pno.), Euphonium/Bass (E.B.), Double Bass (D. S.), Recorder (R.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The score is written in 4/4 time with a key signature of one sharp (F#). The music begins at measure 52. The Recorder part includes the lyrics: 'said that love is blind, I'll chance the pain if he'll be mine'. The score includes dynamic markings such as 'mf' (mezzo-forte) for the B-flat Trumpet and Trombone parts. There are also performance instructions like 'D. S.' (Da Capo) and a triplet marking '3' over a sequence of notes in the Recorder part.

I Want to Feel That Way Again, 80

C A Little More Motion

56

Fl.

56

B♭ Tpt.

ff

mf

56

Tbn.

ff

mf

56

Pno.

ff

56

E.B.

f

56

D. S.

56

R.

f

I want to feel _____ that way a -

56

B.

f

Is this some-thing you want to feel a - gain? ____ Is this

C A Little More Motion

56

Vln. I

mf

56

Vln. II

mf

56

Vla.

mf

I Want to Feel That Way Again, 81

58

Fl.

58

B♭ Tpt.

Tbn.

58

Pno.

58

E.B.

58

D. S.

58

R.

gain. Be - fore there was

58

B.

some - thing you dare to try a - gain? Is this

58

Vln. I

Vln. II

Vla.

A page of a musical score for the song 'I Want to Feel That Way Again, 81'. The score is written for a full orchestra and vocal soloists. The instruments listed on the left are Flute (Fl.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Piano (Pno.), Euphonium/Bass (E.B.), Double Bass (D. S.), Vocal Soloist (R.), Vocal Soloist (B.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The music is in the key of D major (indicated by two sharps) and 4/4 time. The page number '81' is in the top right corner. The measure number '58' is written above the first staff of each instrument group. The vocal parts (R. and B.) have lyrics written below them. The lyrics for the vocal soloist (R.) are 'gain. Be - fore there was'. The lyrics for the vocal soloist (B.) are 'some - thing you dare to try a - gain? Is this'. The piano part (Pno.) has a sustained chord in the right hand and a sustained chord in the left hand. The string parts (Vln. I, Vln. II, Vla.) have sustained chords. The brass parts (Fl., B♭ Tpt., Tbn., E.B., D. S.) have various rhythmic patterns. The vocal soloist (R.) has a melodic line with a triplet of eighth notes. The vocal soloist (B.) has a melodic line with a triplet of eighth notes.

I Want to Feel That Way Again, 82

59

Fl.

59

B♭ Tpt.

Tbn.

59

Pno.

59

E.B.

59

D. S.

59

R.

on - - - ly death and pain, a time of all

59

B.

some-thing you can af - ford to let slip a - way No way, I

59

Vln. I

Vln. II

Vla.

f

3 3

I Want to Feel That Way Again, 83

61

Fl.

f

B. Tpt.

Tbn.

Pno.

E.B.

D. S.

R.

sun - shine with-out rain. I want to

B.

say. Don't lose a sin - gle day, a guy like that comes round.

Vln. I

Vln. II

Vla.

f

f

f

3

Detailed description: This is a page of a musical score for a big band or orchestra. It features staves for Flute (Fl.), B♭ Trumpet (B. Tpt.), Trombone (Tbn.), Piano (Pno.), Euphonium/Bass (E.B.), Double Bass (D. S.), Saxophone (R.), Baritone (B.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The score is in G major (one sharp) and 4/4 time. The key signature is G major. The tempo is marked '83'. The score includes various musical notations such as notes, rests, dynamics (f), and articulation marks. The lyrics are: 'sun - shine with-out rain. I want to say. Don't lose a sin - gle day, a guy like that comes round.' The score is divided into two systems, with the first system ending at measure 61 and the second system starting at measure 61. The score is written for a full band/orchestra.

I Want to Feel That Way Again, 84

D

63

Fl.

ff *f*

63

B \flat Tpt.

f

63

Tbn.

f *f*

63

Pno.

63

E.B.

f

63

D. S.

63

R.

ff

feel — that way a - gain.

63

B.

ff

twice in a life - time.

D

63

Vln. I

ff *mf*

63

Vln. II

ff

63

Vla.

ff

I Want to Feel That Way Again, 85

66

Fl. *f*

B \flat Tpt. *mf* *f* *fp* *mf*

Tbn. *f* *fp*

Pno.

E.B.

D. S.

R.

B.

Vln. I *f*

Vln. II *f*

Vla. *f*

This is a page of a musical score for a symphony orchestra. The score is written for measures 66 through 69. The instruments included are Flute (Fl.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Piano (Pno.), Euphonium/Bass (E.B.), Double Bass (D. S.), Recorder (R.), Bassoon (B.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The key signature has one sharp (F#). The score features various dynamics such as *mf* (mezzo-forte), *f* (forte), and *fp* (fortissimo-piano). There are also articulation marks like accents and slurs, and some triplets indicated by a '3' over a bracket. The piano part consists of chords and single notes. The woodwinds and strings have more active melodic and harmonic lines, with the strings playing a triplet figure in measures 67 and 68.

I Want to Feel That Way Again, 86

70 E

Fl. *fp*

B \flat Tpt.

Tbn.

Pno. *f* *mf*

E.B.

D. S.

R.

B.

70 E

Vln. I *fp* *mf* *f* *mf*

Vln. II *fp* *mf* *f*

Vla. *fp* *mf* *f*

This is a page of a musical score for a piece titled "I Want to Feel That Way Again, 86". The score is written for a full orchestra and includes parts for Flute (Fl.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Piano (Pno.), Euphonium/Bass (E.B.), Double Bass (D. S.), Recorder (R.), Bassoon (B.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The music is in 2/4 time and features a key signature of one sharp (F#). The score is divided into two systems, each starting at measure 70. The first system includes a rehearsal mark "E" in a box. The second system also includes a rehearsal mark "E" in a box. The dynamics range from fortissimo piano (fp) to fortissimo (f). The piano part features a prominent bass line with a series of eighth-note patterns in the right hand and a more active bass line in the left hand. The woodwinds and strings provide harmonic support and melodic lines. The brass parts are mostly silent in this section, with the B-flat Trumpet and Trombone parts showing some activity in the first system.

I Want to Feel That Way Again, 87

73

Fl.

73

B \flat Tpt.

Tbn.

73

Pno.

73

E.B.

73

D. S.

73

R.

B.

73

Vln. I

f

mf

Vln. II

mf

Vla.

mf

f

This is a page of a musical score for the piece "I Want to Feel That Way Again, 87". The score is written for a large ensemble, including Flute (Fl.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Piano (Pno.), Euphonium (E.B.), Double Bass (D. S.), Recorder (R.), Bassoon (B.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The key signature is one sharp (F#), and the time signature is 4/4. The page number 87 is indicated in the top right corner. The score begins at measure 73. The Flute, B-flat Trumpet, Trombone, Recorder, and Bassoon parts are mostly silent, indicated by whole rests. The Piano part features a continuous, rhythmic pattern of eighth notes in the left hand, while the right hand is silent. The Euphonium and Double Bass parts are also silent. The Violin I part begins with a forte (*f*) dynamic, playing a melodic line that moves from a low register to a higher one. The Violin II part is silent in the first measure, then enters in the second measure with a mezzo-forte (*mf*) dynamic, playing a sustained note. The Viola part enters in the first measure with a mezzo-forte (*mf*) dynamic, playing a melodic line that moves from a low register to a higher one. The score is written on a single page, with the music continuing across the measures.

I Want to Feel That Way Again, 88

76

Fl. *f*

B \flat Tpt.

Tbn.

Pno.

E.B.

D. S.

R.

B.

76

Vln. I *mp* *mf*

Vln. II *mf* *mp* *mf*

Vla. *mf*

F

This is a page of a musical score for a symphony orchestra. The title is "I Want to Feel That Way Again, 88". The page contains staves for Flute (Fl.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Piano (Pno.), Euphonium/Bass (E.B.), Double Bass (D. S.), Recorder (R.), Bassoon (B.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The key signature is one sharp (F#). The tempo is marked 88. The score shows measures 76 through 78. In measure 76, the Flute plays a melodic line starting on a whole note, marked with a forte (*f*) dynamic. The Piano has a complex rhythmic accompaniment in the left hand. In measure 77, the Flute continues its melodic line. In measure 78, the Flute plays a whole note, marked with a forte (*f*) dynamic. The Violin I and II parts have melodic lines, with Violin I marked *mp* and *mf*, and Violin II marked *mf* and *mp*. The Viola part has a melodic line marked *mf*. A box containing the letter "F" is placed above the Flute staff in measure 78. The page number "76" is written above the Flute staff at the beginning of the first system.

I Want to Feel That Way Again, 89

79

Fl. *mp*

79

B \flat Tpt.

Tbn.

79

Pno.

79

E.B.

79

D. S.

79

R.

B.

79

Vln. I

Vln. II

Vla.

This is a page of a musical score for a symphony orchestra. The page is numbered 89 at the top right. The score is for measures 79 and 80. The instruments listed on the left are Flute (Fl.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Piano (Pno.), Euphonium/Bass (E.B.), Double Bass (D. S.), Horns (R. and B.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The key signature is one sharp (F#). The flute part starts with a measure rest in measure 79, followed by a half note G4 in measure 80, marked *mp*. The piano part has a continuous eighth-note accompaniment in both measures. The violin I and II parts have a half note G4 in measure 79, followed by a half note A4 in measure 80. The viola part has a half note G3 in measure 79, followed by a half note A3 in measure 80. The other instruments (B \flat Tpt., Tbn., E.B., D. S., R., B.) have measure rests in both measures.

I Want to Feel That Way Again, 90

81

Fl.

81

B \flat Tpt.

81

Tbn.

81

Pno.

81

E.B.

81

D. S.

81

R.

81

B.

81

Vln. I

81

Vln. II

Vla.

mf

pp

This is a page of a musical score for a symphony orchestra. The title is "I Want to Feel That Way Again, 90". The page contains staves for the following instruments: Flute (Fl.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Piano (Pno.), Euphonium/Bass (E.B.), Double Bass (D. S.), Recorder (R.), Bassoon (B.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The key signature is one sharp (F#). The score is divided into three measures. The Piano part has a melodic line in the right hand and a rhythmic accompaniment in the left hand. The Viola part has a long note in the first measure, followed by a rest, and then a short melodic phrase in the third measure. The dynamics *mf* and *pp* are indicated at the bottom of the page.

4. *A Second Chance*

Moderately

Flute

Trumpet in B \flat

Trombone

Piano

Electric Bass

Drum Set

Roger

Harry

The first—

Moderately

Violin I

Violin II

Viola

A Second Chance, 92

Fl. ⁵

B^b Tpt. ⁵

Tbn. ⁵

Pno. ⁵
mp

E.B. ⁵
mp

D. S. ⁵

Rog. ⁵
₈

H. ⁵

Vln. I ⁵
pp

Vln. II ⁵
pp

Vla. ⁵

time a-round:___ I was a young and fright - ened man girl - friend, soon

The musical score is for a piece titled "A Second Chance, 92". It features a variety of instruments: Flute (Fl.), B-flat Trumpet (B^b Tpt.), Trombone (Tbn.), Piano (Pno.), Euphonium/Bass (E.B.), Double Bass (D. S.), Saxophone (Rog.), Horn (H.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The score is written in a key with two flats (B-flat and E-flat) and a common time signature. The piano part (Pno.) and Euphonium/Bass (E.B.) are marked with a mezzo-piano (*mp*) dynamic. The Violin I and Violin II parts are marked with a pianissimo (*pp*) dynamic. The vocal line (H.) includes the lyrics: "time a-round:___ I was a young and fright - ened man girl - friend, soon". The score is divided into two measures, with the vocal line starting in the second measure.

A Second Chance, 93

Fl.

B♭ Tpt.

Tbn.

Pno.

E.B.

D. S.

Rog.

H.

Vln. I

Vln. II

Vla.

ba - by and no plan. I vowed we

A Second Chance, 94

8

Fl.

8

B \flat Tpt.

Tbn.

8

Pno.

8

E.B.

8

D. S.

8

Rog.

8

H.

ne - ver would be scorned, my pride said

8

Vln. I

Vln. II

Vla.

Detailed description: This is a page of a musical score for a piece titled 'A Second Chance, 94'. The score is written for a large ensemble including woodwinds, brass, piano, double bass, drums, reed organ, harp, strings, and a vocal soloist. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line, marked with an '8' above the staff, has the lyrics 'ne - ver would be scorned, my pride said'. The piano part features a rhythmic accompaniment with chords in the right hand and single notes in the left hand. The string section consists of Violin I, Violin II, and Viola, all of which are currently silent, indicated by a horizontal line with a fermata. The woodwinds (Flute, Clarinet, Saxophone) and brass (Trumpet, Trombone) are also silent. The reed organ and harp are present but have no notation on this page. The double bass and drums have simple rhythmic patterns.

A Second Chance, 95

9

Fl.

B♭ Tpt.

Tbn.

Pno.

mf

E.B.

D. S.

Rog.

H.

ne - ver we'd be poor. The first time a-round: tried ev - ery -

Vln. I

Vln. II

Vla.

mp

mp

mp

This musical score is for a piece titled "A Second Chance, 95". It features a variety of instruments including Flute (Fl.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Piano (Pno.), Euphonium/Bass (E.B.), Double Bass (D. S.), Saxophone (Rog.), Horn (H.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The score is written in a key with two flats (B♭ and E♭) and a common time signature. The first system shows measures 9 through 12. The Piano part has a dynamic marking of *mf* (mezzo-forte) starting in measure 10. The Horn part has a melodic line with a slur over measures 10 and 11. The Double Bass part has a rhythmic pattern of eighth notes. The Violin and Viola parts have a dynamic marking of *mp* (mezzo-piano) starting in measure 10. The lyrics "ne - ver we'd be poor. The first time a-round: tried ev - ery -" are written below the Horn part.

A Second Chance, 96

[illegible]

A Second Chance, 97

13

Fl.

13

B \flat Tpt.

Tbn.

13

Pno.

13

E.B.

13

D. S.

13

Rog.

8

13

H.

crescendo

ne - ver love__ a - gain; I'd simp - ly take it on__ the chin, and mak - ing

13

Vln. I

Vln. II

Vla.

Detailed description: This is a page of a musical score for a band and orchestra. The score is written for measures 13 and 14. The instruments listed on the left are Flute (Fl.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Piano (Pno.), Euphonium/Bass (E.B.), Double Bass (D. S.), Rogers (Rog.), Horn (H.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The key signature has two flats (B \flat and E \flat). The time signature is 4/4. The Flute, B-flat Trumpet, and Trombone parts are mostly rests. The Piano part has some chords in measure 13. The Euphonium/Bass part plays a steady eighth-note pattern. The Double Bass part has a rhythmic pattern of eighth notes. The Rogers part has a rhythmic pattern of eighth notes. The Horn part has a melodic line that starts in measure 13 and continues into measure 14, marked with a crescendo. The Violin I, Violin II, and Viola parts have a rhythmic pattern of eighth notes. The lyrics 'ne - ver love__ a - gain; I'd simp - ly take it on__ the chin, and mak - ing' are written below the Horn part.

A Second Chance, 98

15

Fl.

15

B \flat Tpt.

Tbn.

15

Pno.

15

E.B.

15

D. S.

15

Rog.

8

H.

mo - ney mis - tress be, liv - ing a life with - out ro - mance but then I

15

Vln. I

Vln. II

Vla.

f

f

f

A Second Chance, 99

17

Fl.

17

B♭ Tpt.

Tbn.

17

Pno.

17

E.B.

17

D. S.

17

Rog.

8

H.

ne - ver dreamed_ I'd see!_ A se - cond

17

Vln. I

mf

f

Vln. II

mf

f

Vla.

mf

f

A Second Chance, 100

A

19

Fl.

19

B♭ Tpt.

mf

Tbn.

mf

Pno.

f

E.B.

f

D. S.

19

Rog.

8

H.

A chance to be kept warm, — A se- cond

19

Vln. I

Vln. II

Vla.

This musical score is for a piece titled "A Second Chance, 100". It features a variety of instruments including Flute (Fl.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Piano (Pno.), Euphonium/Bass (E.B.), Double Bass (D. S.), Trombone (Rog.), Horn (H.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The score is divided into two systems. The first system contains measures 19 through 28. The second system contains measures 29 through 32. The key signature is one sharp (F#). The tempo is marked "100". The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The vocal line, which is the only one with lyrics, begins in measure 29 with the lyrics "A chance to be kept warm, — A se- cond". The lyrics are written below the vocal staff, with "A" in a box. The score is written for a full orchestra and a solo voice.

A Second Chance, 101

21

Fl.

B \flat Tpt.

Tbn.

Pno.

E.B.

D. S.

Rog.

H.

chance to brave the storm. A se- cond

Vln. I

Vln. II

Vla.

This musical score page features ten staves for various instruments and a vocal line. The instruments include Flute (Fl.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Piano (Pno.), Euphonium/Bass (E.B.), Double Bass (D. S.), Trombone (Rog.), Horn (H.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The score begins at measure 21. The Flute, Violin I, Violin II, and Viola parts are mostly silent, indicated by whole rests. The B-flat Trumpet and Trombone parts play a melodic line starting with a triplet of eighth notes. The Piano part features a glissando in the right hand and a single note in the left hand. The Euphonium/Bass part plays a single note. The Double Bass part plays a rhythmic pattern of eighth and sixteenth notes. The Trombone part is silent. The Horn part plays a single note. The vocal line, represented by the H. staff, has the lyrics 'chance to brave the storm. A se- cond' written below it. The score is written in 4/4 time and includes various musical notations such as rests, notes, triplets, and glissandos.

A Second Chance, 102

23

Fl.

23

B♭ Tpt.

23

Tbn.

23

Pno.

23

E.B.

23

D. S.

23

Rog.

23

H.

chance un - bro - ken cord,

23

Vln. I

23

Vln. II

23

Vla.

This musical score is for a piece titled "A Second Chance, 102". It is written for a large ensemble, including Flute (Fl.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Piano (Pno.), Euphonium/Bass (E.B.), Double Bass (D. S.), Saxophone (Rog.), Horn (H.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The score is in 4/4 time and the key signature has one sharp (F#). The music begins at measure 23. The Flute part is mostly rests. The B♭ Trumpet and Trombone parts have melodic lines with slurs and accents. The Piano part features chords and a triplet in the right hand. The Euphonium/Bass part has a simple harmonic line. The Double Bass part has a rhythmic pattern. The Saxophone part is mostly rests. The Horn part has a melodic line. The Violin I, Violin II, and Viola parts are mostly rests. The lyrics "chance un - bro - ken cord," are written below the Horn part.

A Second Chance, 103

24

Fl.

24

Bb Tpt.

24

Tbn.

Pno.

24

E.B.

24

D. S.

24

Rog.

8

H.

A se-cond chance be-fore the

24

Vln. I

24

Vln. II

24

Vla.

This musical score page, numbered 103, is for the piece 'A Second Chance'. It features a full orchestral and vocal arrangement. The instruments listed on the left are Flute (Fl.), Bb Trumpet (Bb Tpt.), Trombone (Tbn.), Piano (Pno.), Euphonium/Bass (E.B.), Double Bass (D. S.), Trombone (Rog.), Horn (H.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The score begins at measure 24. The Flute part has a whole rest. The Bb Trumpet and Trombone parts have a melodic line starting with a forte (f) dynamic. The Piano part has a complex melodic line in the right hand and a supporting bass line in the left hand. The Euphonium/Bass part has a simple melodic line. The Double Bass part has a rhythmic pattern. The Trombone (Rog.) part has a whole rest. The Horn part has a melodic line. The vocal part (H.) has the lyrics 'A se-cond chance be-fore the'. The Violin I, Violin II, and Viola parts have whole rests.

A Second Chance, 104

26

Fl. *mf*

B♭ Tpt.

Tbn.

Pno. *sub. p*

E.B. *sub. p*

D. S.

Rog.

H. *sub. mp*

Lord. A se- cond chance, a new— start..

Vln. I

Vln. II

Vla.

Detailed description: This is a page of a musical score for a piece titled 'A Second Chance, 104'. The score is written for a large ensemble, including Flute (Fl.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Piano (Pno.), Euphonium/Bass (E.B.), Double Bass (D. S.), Saxophone (Rog.), Horn (H.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The music is in 8/8 time and features a key signature of one sharp (F#). The score is divided into two systems. The first system (measures 26-31) includes a melodic line for the Flute starting with a mezzo-forte (mf) dynamic, and a piano accompaniment with a 'sub. p' (subito piano) dynamic. The second system (measures 32-37) features a vocal line (Lord.) with lyrics 'A se- cond chance, a new— start..' and a horn line with a 'sub. mp' (subito mezzo-piano) dynamic. The piano and euphonium/bass parts continue with their respective parts. The violin and viola parts are also present but have no notation in this section.

A Second Chance, 105

28

Fl.

28

B \flat Tpt.

Tbn.

Pno.

28

E.B.

28

D. S.

28

Rog.

28

H.

mf

f

— A fresh ro - mance stirs in my heart. — And

28

Vln. I

Vln. II

Vla.

Detailed description: This is a page of a musical score for a piece titled 'A Second Chance, 105'. The score is written for a large ensemble, including Flute (Fl.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Piano (Pno.), Euphonium/Bass (E.B.), Double Bass (D. S.), Trombone (Rog.), Horn (H.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The music is in 4/4 time and features a key signature of one sharp (F#). The score begins at measure 28. The Flute part has a melodic line with slurs and accents. The B-flat Trumpet and Trombone parts have a rhythmic pattern of eighth notes. The Piano part has a harmonic accompaniment of chords. The Euphonium/Bass part has a simple melodic line. The Double Bass part has a rhythmic pattern of eighth notes. The Trombone (Rog.) part is silent. The Horn part has a melodic line with slurs and accents. The Violin I and Violin II parts are silent. The Viola part is silent. The lyrics 'A fresh romance stirs in my heart. And' are written below the Horn part. The dynamics *mf* and *f* are marked above the Horn part.

A Second Chance, 106

32

Fl.

f

32

B \flat Tpt.

f

32

Tbn.

f

32

Pno.

f

32

E.B.

f

32

D. S.

32

Rog.

8

32

H.

I'm so glad that God gave us A se-ond

32

Vln. I

32

Vln. II

32

Vla.

Detailed description: This is a page of a musical score for a piece titled 'A Second Chance, 106'. The score is written for a large ensemble. The instruments listed on the left are Flute (Fl.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Piano (Pno.), Euphonium/Bass (E.B.), Double Bass (D. S.), Organ (Rog.), Horn (H.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The music is in 4/4 time and the key signature has one sharp (F#). The score begins at measure 32. The Flute, B-flat Trumpet, and Trombone parts start with a forte (*f*) dynamic and a long note. The Piano part features a complex, rhythmic accompaniment. The Euphonium/Bass part also starts with a forte (*f*) dynamic. The Double Bass part has a rhythmic pattern. The Organ part is silent. The Horn part has a melodic line. The vocal line, which is not explicitly labeled but appears to be a vocal part, has the lyrics 'I'm so glad that God gave us A se-ond'. The Violin I, Violin II, and Viola parts are also present but have no notes in this section.

A Second Chance, 107

35

Fl.

B♭ Tpt.

Tbn.

Pno.

E.B.

D. S.

Rog.

H.

chance!

Vln. I

Vln. II

Vla.

The musical score is for a piece titled "A Second Chance, 107". It features a full orchestral ensemble. The instruments listed are Flute (Fl.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Piano (Pno.), Euphonium/Bass (E.B.), Double Bass (D. S.), Trombone (Rog.), Horn (H.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The score is in 3/4 time, with a key signature of one sharp (F#). The tempo is marked "mp" (moderato). The score is divided into three measures. The first measure starts with a measure rest for the Flute, B♭ Trumpet, and Trombone. The B♭ Trumpet part has a "mf" (mezzo-forte) dynamic. The Piano part has a "mp" (moderato) dynamic. The Euphonium/Bass part has a "mp" (moderato) dynamic. The Double Bass part has a "mp" (moderato) dynamic. The Horn part has a "p" (piano) dynamic. The Violin I and Violin II parts have a "p" (piano) dynamic. The Viola part has a "p" (piano) dynamic. The second measure starts with a measure rest for the Flute, B♭ Trumpet, and Trombone. The B♭ Trumpet part has a "mf" (mezzo-forte) dynamic. The Piano part has a "mp" (moderato) dynamic. The Euphonium/Bass part has a "mp" (moderato) dynamic. The Double Bass part has a "mp" (moderato) dynamic. The Horn part has a "p" (piano) dynamic. The Violin I and Violin II parts have a "mp" (mezzo-forte) dynamic. The Viola part has a "p" (piano) dynamic. The third measure starts with a measure rest for the Flute, B♭ Trumpet, and Trombone. The B♭ Trumpet part has a "mf" (mezzo-forte) dynamic. The Piano part has a "mp" (moderato) dynamic. The Euphonium/Bass part has a "mp" (moderato) dynamic. The Double Bass part has a "mp" (moderato) dynamic. The Horn part has a "p" (piano) dynamic. The Violin I and Violin II parts have a "p" (piano) dynamic. The Viola part has a "p" (piano) dynamic.

A Second Chance, 108

B

38

Fl.

B♭ Tpt.

Tbn.

Pno.

E.B.

D. S.

Rog.

H.

Vln. I

Vln. II

Vla.

mp

f

mf

mf

mf

mf

Well that's all well and right to speak as

B

A Second Chance, 109

40

Fl.

40

B \flat Tpt.

Tbn.

40

Pno.

40

E.B.

40

D. S.

40

Rog.

8

if we weren't__ right there to see the fights; you did - n't care. Taught us to

H.

40

Vln. I

Vln. II

Vla.

This musical score page features ten staves for various instruments and a vocal line. The instruments are Flute (Fl.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Piano (Pno.), Euphonium (E.B.), Double Bass (D. S.), Trombone (Rog.), Horn (H.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The score is in G major (one sharp) and 4/4 time. The piano part consists of sustained block chords. The Euphonium and Double Bass parts have melodic lines. The Trombone (Rog.) part has a melodic line with a fermata. The vocal line has lyrics: "if we weren't__ right there to see the fights; you did - n't care. Taught us to". The page number 109 is in the top right corner.

A Second Chance, 110

42

Fl.

42

B \flat Tpt.

Tbn.

42

Pno.

42

E.B.

42

D. S.

42

Rog.

va - lue just one thing, now you're au -

H.

42

Vln. I

Vln. II

Vla.

This musical score page features ten staves for various instruments and a vocal line. The instruments include Flute (Fl.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Piano (Pno.), Euphonium/Bass (E.B.), Double Bass (D. S.), Trombone (Rog.), Horn (H.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The score begins at measure 42, indicated by a '42' above the first staff. The key signature is one sharp (F#). The vocal line, labeled 'Rog.', includes the lyrics 'va - lue just one thing, now you're au -' starting at measure 42. The piano part (Pno.) features a series of chords in the right hand and single notes in the left hand. The Euphonium/Bass (E.B.) part has a melodic line starting at measure 42. The Double Bass (D. S.) part has a series of slurs. The Horn (H.) part has a series of slurs. The Violin I (Vln. I) and Violin II (Vln. II) parts have a series of slurs. The Viola (Vla.) part has a series of slurs.

A Second Chance, 111

43

Fl.

B \flat Tpt.

Tbn.

Pno.

E.B.

D. S.

Rog.

H.

Vln. I

Vln. II

Vla.

da-cious-ly won - der-ing — How I could doubt your love in this ri -

This musical score page contains staves for Flute, B-flat Trumpet, Trombone, Piano, Euphonium, Double Bass, Recorder, Horn, Violin I, Violin II, and Viola. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score begins at measure 43. The Piano part features a crescendo leading to a fortissimo (f) chord in measure 44, followed by a mezzo-forte (mf) section in measure 45. The Euphonium part also has a crescendo to a fortissimo (f) note in measure 44, then a mezzo-forte (mf) note in measure 45. The Double Bass part has a rhythmic pattern of eighth notes in measure 45. The Recorder part has a melodic line with lyrics underneath. The Viola part is marked with a 'Vla.' and a 16-measure rest symbol.

A Second Chance, 112

45

Fl.

45

B \flat Tpt.

Tbn.

45

Pno.

45

E.B.

45

D. S.

45

Rog.

8

di - cu - lous cir - cum - stance, could scoff your

H.

45

Vln. I

Vln. II

Vla.

The musical score is for a piece titled "A Second Chance, 112". It features a variety of instruments including Flute, B-flat Trumpet, Trombone, Piano, Euphonium, Double Bass, Saxophone, Horn, Violin I, Violin II, and Viola. The score is written in G major (one sharp) and 4/4 time. The key signature is G major. The tempo is marked "45". The score is divided into measures, with the first measure of each staff starting at measure 45. The saxophone part has a melodic line with lyrics: "di - cu - lous cir - cum - stance, could scoff your". The piano part has a harmonic accompaniment. The double bass part has a rhythmic pattern. The other instruments are mostly silent in this section.

A Second Chance, 113

46

Fl.

46

B \flat Tpt.

Tbn.

46

Pno.

46

E.B.

46

D. S.

46

Rog.

8

song on se - cond chan - ces

H.

Son, can't you

46

Vln. I

46

Vln. II

46

Vla.

The musical score is for a piece titled "A Second Chance, 113". It features a variety of instruments including Flute, B-flat Trumpet, Trombone, Piano, Euphonium, Double Bass, Saxophone, Horn, Violin I, Violin II, and Viola. The score is written in G major (one sharp) and 4/4 time. The piano part provides harmonic support with chords. The saxophone and horn parts have melodic lines. The vocal parts (Saxophone and Horn) have lyrics: "song on se - cond chan - ces" and "Son, can't you". The score includes a double bar line at measure 46, indicating the start of a new section.

A Second Chance, 114

47

Fl.

47

B \flat Tpt.

Tbn.

47

Pno.

47

E.B.

47

D. S.

47

Rog.

8

H.

just ac - cept I've changed? Be - lief sy - stem com -

47

Vln. I

Vln. II

Vla.

The image shows a page of a musical score for a piece titled "A Second Chance, 114". The score is written for a large ensemble, including woodwinds, brass, piano, double bass, strings, and voice. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures, with measure numbers 47 and 8 indicated. The instruments listed are Flute (Fl.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Piano (Pno.), Double Bass (E.B.), Double Bassoon (D. S.), Organ (Rog.), Horn (H.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The vocal line is written in the bass clef and includes the lyrics "just ac - cept I've changed? Be - lief sy - stem com -". The piano part features chords in the right hand and single notes in the left hand. The double bass part has a melodic line. The strings and organ parts are mostly silent in this section.

A Second Chance, 115

48

Fl.

48

B \flat Tpt.

Tbn.

48

Pno.

48

E.B.

48

D. S.

48

Rog.

8

Hell No! You

H.

plete - ly re - arr - anged.

48

Vln. I

Vln. II

Vla.

This is a page of a musical score for a piece titled "A Second Chance, 115". The score is written for a large ensemble, including woodwinds, brass, piano, double bass, double reed, horn, strings, and harp. The key signature is one sharp (F#), and the time signature is 8/8. The page number "115" is in the top right corner. The score begins at measure 48. The Flute (Fl.) and B-flat Trumpet (B \flat Tpt.) parts are mostly silent, with a few notes in the first measure. The Trombone (Tbn.) part is also silent. The Piano (Pno.) part features a series of chords and single notes, with a crescendo leading to a forte (f) dynamic. The Double Bass (E.B.) part has a few notes. The Double Reed (D. S.) part is silent. The Horn (H.) part has a few notes. The strings (Vln. I, Vln. II, Vla.) are mostly silent. The Harp (H.) part has a few notes. The lyrics "Hell No! You" are written under the Horn part, and "plete - ly re - arr - anged." is written under the Harp part.

A Second Chance, 116

49

Fl.

49

B \flat Tpt.

49

Tbn.

49

Pno.

mf

49

E.B.

f

49

D. S.

49

Rog.

8

have - n't changed to me, I'm still not

49

H.

49

Vln. I

mf

49

Vln. II

mf

49

Vla.

mf

This musical score page, titled 'A Second Chance, 116', contains staves for the following instruments and voices: Flute (Fl.), B \flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Piano (Pno.), Euphonium/Bass (E.B.), Double Bass (D. S.), Trombone (Rog.), Horn (H.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The key signature has two sharps (F# and C#), and the time signature is 8/8. The score begins at measure 49. The Flute, B \flat Trumpet, Trombone, and Horn parts have whole rests. The Piano part plays a chord of F#4 and C#5 in the right hand with a *mf* dynamic, while the left hand has a whole rest. The Euphonium/Bass part plays a whole note F#3 with a *f* dynamic. The Double Bass part has a whole rest. The Trombone (Rog.) part has a melodic line with lyrics: 'have - n't changed to me, I'm still not'. The Violin I, Violin II, and Viola parts each play a whole note F#4 with a *mf* dynamic.

A Second Chance, 117

50

Fl.

50

B♭ Tpt.

Tbn.

50

Pno.

50

E.B.

50

D. S.

50

Rog.

8

your pri - or - i - ty But then I

50

H.

50

Vln. I

Vln. II

Vla.

f

f

f

A Second Chance, 118

51

Fl.

51

B♭ Tpt.

Tbn.

51

Pno.

51

E.B.

51

D. S.

51

Rog.

guess I'll ne - ver be! wor -

H.

Ro - ger just give me

51

Vln. I

mf

51

Vln. II

mf

51

Vla.

mf

A Second Chance, 119

52 C

Fl. *f*

B♭ Tpt. *mf*

Tbn. *mf*

Pno. *f*

E.B. *mf*

D. S.

Rog. *f*

H. *f*

thy of a se- cond chance! _____

A se- cond chance! a love_ that's right, _

Vln. I *f* C *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

A Second Chance, 120

54

Fl.

54

B \flat Tpt.

Tbn.

54

Pno.

54

E.B.

54

D. S.

54

Rog.

H.

A se- cond chance to fight the

54

Vln. I

Vln. II

Vla.

This is a page of a musical score for a piece titled "A Second Chance, 120". The score is written for a large ensemble, including woodwinds, brass, piano, strings, and a vocal soloist. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4. The page contains measures 54 through 56. The vocal soloist (H.) has the lyrics "A se- cond chance to fight the" under measures 55 and 56. The instrumental parts include Flute (Fl.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Piano (Pno.), Euphonium/Bass (E.B.), Double Bass (D. S.), Organ (Rog.), Horn (H.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The organ part features a long, sustained note in measure 54. The piano part is mostly silent in this section. The string parts provide a harmonic foundation with sustained notes and some rhythmic movement.

56

Fl.

56

B♭ Tpt.

56

Tbn.

56

Pno.

56

E.B.

56

D. S.

56

Rog.

8

It's just too late!

H.

fight!

A se - cond

56

Vln. I

3

56

Vln. II

56

Vla.

This is a page of a musical score for a piece titled "A Second Chance, 121". The score is written for a full orchestra and includes vocal parts. The instruments and voices shown are Flute (Fl.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Piano (Pno.), Euphonium/Bass (E.B.), Double Bass (D. S.), Trombone (Rog.), Horn (H.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The music is in 4/4 time and begins at measure 56. The key signature has three sharps (F#, C#, G#). The vocal parts (Rog. and H.) have lyrics: "It's just too late!", "fight!", and "A se - cond". The piano part has a triplet of eighth notes in measure 60. The violin I part has a triplet of eighth notes in measure 60. The viola part has a triplet of eighth notes in measure 60.

A Second Chance, 122

57

Fl.

57

B♭ Tpt.

57

Tbn.

57

Pno.

f

3

57

E.B.

f

57

D. S.

57

Rog.

8

3

We're too far gone___ for se - cond

57

H.

chance to be___ your Dad.

57

Vln. I

f

57

Vln. II

f

57

Vla.

f

A Second Chance, 123

58

Fl.

58

B \flat Tpt.

Tbn.

Pno.

58

E.B.

58

D. S.

58

Rog.

chan - ces! — to find the

58

H.

3

A se - cond chance to find the

58

Vln. I

Vln. II

Vla.

The musical score is for a piece titled "A Second Chance, 123". It features a variety of instruments including Flute, B-flat Trumpet, Trombone, Piano, Euphonium, Double Bass, Saxophone, Horn, Violin I, Violin II, and Viola. The score is written in a key with four sharps (F#, C#, G#, D#) and a common time signature. The piano part includes a complex melodic line with many beamed sixteenth notes. The vocal parts (Saxophone and Horn) have lyrics: "chan - ces! — to find the" and "A se - cond chance to find the". The horn part has a triplet of eighth notes. The woodwinds and strings provide harmonic support with various note values and rests.

A Second Chance, 124

60

Fl.

B♭ Tpt.

Tbn.

Pno.

E.B.

D. S.

Rog.

H.

Vln. I

Vln. II

Vla.

life we ne-ver had for se-cond chan - ces!

life we ne-ver had, a se-cond chance! A se-cond

f 3

mp

3

D A Little Faster

63

Fl.

63

B \flat Tpt.

f

Tbn.

f

63

Pno.

63

E.B.

63

D. S.

63

Rog.

8

A se- cond chance, to be let down

H.

chance to be kept warm

³ A se- cond

D A Little Faster

63

Vln. I

Vln. II

Vla.

The musical score is for a piece titled "A Second Chance, 125". It features a variety of instruments including Flute (Fl.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Piano (Pno.), Euphonium (E.B.), Double Bass (D. S.), Saxophone (Rog.), and Horn (H.). The score includes vocal lines with lyrics and a section marked "D A Little Faster". The tempo change is indicated by a box containing the letter "D" and the text "A Little Faster". The lyrics are: "A se- cond chance, to be let down", "chance to be kept warm", and "A se- cond". The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamics.

A Second Chance, 126

65

Fl.

65

B \flat Tpt.

Tbn.

Pno.

65

E.B.

65

D. S.

65

Rog.

8

3

A se- cond chance in sor - rows to drown!

65

H.

chance to brave the storm_____ 3 A se - cond

65

Vln. I

Vln. II

Vla.

A Second Chance, 127

67

Fl.

67

B \flat Tpt.

Tbn.

67

Pno.

67

E.B.

67

D. S.

67

Rog.

8

3

A se - cond chance

H.

chance

un - bro - ken cord. —

67

Vln. I

67

Vln. II

67

Vla.

A Second Chance, 128

68

Fl.

68

B♭ Tpt.

Tbn.

68

Pno.

68

E.B.

68

D. S.

68

Rog.

death breaks the cord! A se- cond chance but how

H.

A se- cond chance be- fore the

68

Vln. I

Vln. II

Vla.

This musical score is for a piece titled "A Second Chance, 128". It is a page from a larger score, starting at measure 68. The instrumentation includes Flute (Fl.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Piano (Pno.), Euphonium/Bass (E.B.), Double Bass (D. S.), Trombone (Rog.), Horn (H.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The key signature has one sharp (F#), and the time signature is 7/8. The score features various musical notations including eighth notes, quarter notes, and rests. The vocal parts (Rog. and H.) have lyrics: "death breaks the cord! A se- cond chance but how" and "A se- cond chance be- fore the".

A Second Chance, 129

70

Fl.

f

B \flat Tpt.

Tbn.

Pno.

E.B.

mp

D. S.

Rog.

can you be sure?

mp

H.

3

Lord! _____ A se - cond chance a love _____ that's right, _____

Vln. I

Vln. II

Vla.

A Second Chance, 130

72

Fl.

72

B♭ Tpt.

72

Tbn.

72

Pno.

72

E.B.

72

D. S.

72

Rog.

72

H.

3

a se-cond chance to fight! and

72

Vln. I

72

Vln. II

72

Vla.

Detailed description: This is a page of a musical score for a piece titled 'A Second Chance, 130'. The score is written for a large ensemble including Flute (Fl.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Piano (Pno.), Euphonium/Bass (E.B.), Double Bass (D. S.), Trombone (Rog.), Horn (H.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The music is in 4/4 time. The Flute part begins at measure 72 with a melodic line. The B♭ Trumpet, Trombone, Piano, and Violin parts are mostly silent, indicated by rests. The Euphonium/Bass part has a few notes. The Double Bass part has a rhythmic pattern. The Horn part has a few notes. The Viola part is silent. The vocal line (H.) begins at measure 72 with the lyrics 'a se-cond chance to fight! and'. The music is written in a standard musical notation with various instruments and a vocal line.

A Second Chance, 131

75

Fl.

75

B \flat Tpt.

Tbn.

Pno.

75

E.B.

75

D. S.

75

Rog.

8

H.

I'm so glad, that God gave me a se- cond

75

Vln. I

Vln. II

Vla.

A Second Chance, 132

78

Fl.

78

B \flat Tpt.

Tbn.

78

Pno.

78

E.B.

78

D. S.

78

Rog.

8

H.

chance! _____

78

Vln. I

Vln. II

Vla.

This musical score page contains staves for various instruments. The Flute (Fl.), B-flat Trumpet (B \flat Tpt.), and Trombone (Tbn.) parts are mostly silent, indicated by whole rests. The Piano (Pno.) part features a series of chords in the left hand and a melodic line in the right hand, ending with a fortissimo (ff) dynamic. The Euphonium (E.B.) and Double Bass (D. S.) parts have rhythmic patterns, with the Double Bass ending on a fortissimo (ff) note. The Horn (H.) part has a long, sustained note. The Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.) parts are also silent, indicated by whole rests. A vocal line is represented by a horizontal line with the word 'chance!' written above it.

5. *A Second Chance (Reprise)*

Moderately

Flute

Trumpet in B \flat

Trombone

Piano

Electric Bass

Drum Set

Ruby

Harry

mf

mp

Moderately

A sec-ond chance to be kept warm,

Violin I

Violin II

Viola

The musical score is for a piece titled "5. A Second Chance (Reprise)". The tempo is marked "Moderately". The score is written for a full orchestra and includes vocal parts. The instruments and vocalists listed on the left are: Flute, Trumpet in B \flat , Trombone, Piano, Electric Bass, Drum Set, Ruby, Harry, Violin I, Violin II, and Viola. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into two measures. The first measure contains rests for most instruments, with the Piano playing a sustained chord marked *mf*. The second measure features a melodic line for Violin I marked *mp*, which corresponds to the lyrics "A sec-ond chance to be kept warm,". The vocal parts for Ruby and Harry also have notes in the second measure, with Harry's part starting with a *mf* dynamic.

A Second Chance (Rep.), 134

3

Fl.

3

B♭ Tpt.

Tbn.

3

Pno.

3

E.B.

mp

3

D. S.

3

R.

H.

a sec-ond chance to brave the storm, A sec-ond

3

Vln. I

mp < mf

Vln. II

mp < mf

Vla.

mp < mf

A Second Chance (Rep.), 135

6

Fl. *mf* *f* *mp*

B♭ Tpt.

Tbn.

Pno. *mf*

E.B. *mf*

D. S.

R.

H. chance, un - bro - ken cord. A sec - ond

Vln. I

Vln. II

Vla. *mf*

Detailed description: This is a page of a musical score for a rehearsal. The title is 'A Second Chance (Rep.), 135'. The score is written for a large ensemble. The instruments and parts shown are: Flute (Fl.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Piano (Pno.), Euphonium/Bass (E.B.), Double Bass (D. S.), Recorder (R.), Horn (H.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The key signature has one sharp (F#). The tempo is marked with a '6' above the first staff. The Flute part has dynamics *mf*, *f*, and *mp*. The Piano part has a *mf* dynamic. The Euphonium/Bass part has a *mf* dynamic. The Viola part has a *mf* dynamic. The Horn part has lyrics: 'chance, un - bro - ken cord. A sec - ond'. The score is divided into two measures by a double bar line.

A Second Chance (Rep.), 136

Fl.

B♭ Tpt.

Tbn.

Pno.

E.B.

D. S.

R.

H.

Vln. I

Vln. II

Vla.

chance be - fore the Lord A sec - ond

f

f

f

mp

f

A Second Chance (Rep.), 137

10

Fl.

10

B \flat Tpt.

mp

Tbn.

mp

10

Pno.

10

E.B.

10

D. S.

10

R.

H.

chance, a new start, A fresh ro -

10

Vln. I

Vln. II

Vla.

A Second Chance (Rep.), 138

12

Fl.

B \flat Tpt.

Tbn.

Pno.

E.B.

D. S.

R.

H.

Vln. I

Vln. II

Vla.

f

mp

f

mp

f

mance stirs in my heart!

The musical score for 'A Second Chance (Rep.)' at measure 138 features a variety of instruments. The Flute part begins with a forte (f) dynamic. The B-flat Trumpet and Trombone parts play a rhythmic pattern in 5/8 time, then transition to 4/4 time. The Piano part provides harmonic support with a mezzo-piano (mp) dynamic. The Euphonium and Double Bass parts are mostly silent. The Saxophone part plays a rhythmic pattern. The Horn part plays a melodic line. The Violin I, Violin II, and Viola parts are also silent. The lyrics 'mance stirs in my heart!' are written below the Horn part.

A Second Chance (Rep.), 139

16 A

Fl. *mf*

B \flat Tpt.

Tbn.

Pno.

E.B.

D. S.

R. *f*

H. *f*

A se-cond

Vln. I *f*

Vln. II

Vla.

A Second Chance (Rep.), 140

18

Fl.

18

B \flat Tpt.

Tbn.

18

Pno.

18

E.B.

18

D. S.

18

R.

feel that way a-gain, be-fore there was on-ly death and pain; a time of all

18

H.

chance to be kept warm. A se-cond

18

Vln. I

f

Vln. II

f

Vla.

f

A Second Chance (Rep.), 141

20

Fl.

20

B♭ Tpt.

Tbn.

20

Pno.

20

E.B.

20

D. S. *sim.*

20

R. *3*

sun - shine with - out rain. — I want to feel that way. How do you

H.

chance to brave the storm A se - cond

20

Vln. I

Vln. II

Vla.

ff *f*

ff *ff*

A Second Chance (Rep.), 142

22

Fl. *f* *ff* 3

B \flat Tpt.

Tbn.

Pno.

E.B. *ff*

D. S.

R. *ff* 3 3

live a life a - gain? Or now re - sur -

H. *ff*

chance Un - bro - ken

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

A Second Chance (Rep.), 143

23

Fl.

mf

B♭ Tpt.

f

Tbn.

Pno.

E.B.

D. S.

R.

rect a bro-ken heart. — It may be that death is clo-sing in, — but it's a

H.

cord. A se-cond chance be-fore the

Vln. I

mf

Vln. II

mp

Vla.

mp

A Second Chance (Rep.), 144

25

Fl.

ff

25

Bb Tpt.

ff

Tbn.

25

Pno.

25

E.B.

25

D. S.

sim.

25

R.

place to start. I need to fall in love a - gain if on - ly to

3 3

H.

Lord. A se - cond chance a new

25

Vln. I

Vln. II

Vla.

A Second Chance (Rep.), 145

27

Fl.

27

B♭ Tpt.

Tbn.

Pno.

27

E.B.

27

D. S.

27

R.

plunge with sight - less eyes. But they've al - ways

H.

start A fresh ro -

27

Vln. I

Vln. II

Vla.

3

3

3

A Second Chance (Rep.), 146

28

Fl. *mp*

B♭ Tpt.

Tbn.

Pno.

E.B.

D. S.

R.

H.

Vln. I

Vln. II

Vla.

said that love is blind, and I'll chance the pain if you'll be mine!—

mance stirs in my heart. And

A Second Chance (Rep.), 147

B

30

Fl.

B♭ Tpt.

Tbn.

Pno.

f

E.B.

D. S.

R.

A se- cond chance. A se- cond

H.

B I'm so_ glad, that God gave_ us A se- cond

30

Vln. I

Vln. II

Vla.

A Second Chance (Rep.), 148

33

Fl.

33

B♭ Tpt.

Tbn.

33

Pno.

33

E.B.

33

D. S.

33

R.

ff *diminuendo* *p*

chance!

33

H.

ff *diminuendo* *p*

chance!

33

Vln. I

mp

Vln. II

Vla.

A Second Chance (Rep.), 149

36

Fl.

36

B♭ Tpt.

Tbn.

36

Pno.

36

E.B.

36

D. S.

36

R.

H.

36

Vln. I

Vln. II

Vla.

ff

ff

ff

ff

p

mp

p

mp

p

mp

6. The Falling Snow

Slow and Melancholy

Piano

mf

Brunhilde

Violin I

mp

Violin II

Viola

mp

The musical score is for a piece titled "6. The Falling Snow". The tempo and mood are indicated as "Slow and Melancholy". The score is written for five instruments: Piano, Brunhilde (voice), Violin I, Violin II, and Viola. The key signature is one sharp (F#) and the time signature is 6/8. The Piano part begins with a rest in the first measure, followed by a series of chords in the second, third, fourth, and fifth measures, marked with a mezzo-forte (*mf*) dynamic. Brunhilde's part consists of a single rest in the first measure, followed by four measures of silence. Violin I enters in the first measure with a melody marked mezzo-piano (*mp*), featuring a slur over the first four notes and a crescendo hairpin. Violin II and Viola are silent in the first measure. In the second measure, the Viola enters with a melody marked mezzo-piano (*mp*), also featuring a slur and a crescendo hairpin. The Violin I part continues with a melody in the third and fifth measures, while the Viola continues its melody in the second, fourth, and sixth measures. The score is presented in a clean, professional layout with clear notation and dynamic markings.

The Falling Snow, 152

A

Pno. *mp*

B. *mf*

The fall - ing snow, — re - minds of young - er times — with

Vln. I *mf*

Vln. II

Vla. *mf*

A

Pno.

B.

you and sim - pler days, — and life was kind. — Love stole a - way — quiet

Vln. I

Vln. II

Vla.

mf

The Falling Snow, 153

17

Pno.

B.

as the melt-ing snow — leav - ing me here to a - wait — time's scythe to mow..

Vln. I

Vln. II

Vla.

22

Pno.

B.

I still see you, — a - midst the fall - ing snow. —

Vln. I

Vln. II

Vla.

The Falling Snow, 154

B

28 *pp* *p* *8va*

Pno.

28 *mp*

B.

A cloud - y cold - er Feb - ru - a - ry day, — pe - tite pro - ces - sion I

B

28 *p* *p* *p*

Vln. I

Vln. II

Vla.

33 *(8va)*

Pno.

33

B.

led the way. — And wond - ering what road, — leads on that I must go. — I call to

33

Vln. I

Vln. II

Vla.

The Falling Snow, 155

39 C

Pno.

B.

you be - neath the fall-ing snow. Now here I sit, a -

Vln. I

Vln. II

Vla.

mp

45

Pno.

B.

midst the fall-ing snow: de - men-tia and my cat, and now I don't have

Vln. I

Vln. II

Vla.

mp

The Falling Snow, 156

D Pushing Forward

50

Pno. *pp* *crescendo poco a poco*

B. *mp* *crescendo poco a poco*

that. Sup-press a laugh, or shed a tear be-fore I go, I still see

Vln. I

Vln. II

Vla.

D Pushing Forward

56

Pno. *mf* *crescendo poco a poco* *f*

B. *f* *crescendo poco a poco* *ff*

you a-midst the fall-ing snow. I still call you be-neath the fall-ing

Vln. I

Vln. II

Vla.

The Falling Snow, 157

E **Slowing to End**

Pno. *fff* *mp*

B. *fff* *mp* *mp*

snow! I still feel you a - midst the fall-ing snow!

E **Slowing to End**

Vln. I

Vln. II

Vla. *mf*

Pno. *pp*

B. *pp*

Vln. I *mp*

Vln. II *mp*

Vla. *p*

7. *Aged Face*

Slow; Rubato

Flute

p

Piano

p *mf*

Electric Bass

Ruby

Slow; Rubato

Violin I

mf

The musical score for 'Aged Face' is written for five instruments: Flute, Piano, Electric Bass, Ruby, and Violin I. The tempo is 'Slow; Rubato'. The score consists of five measures. The Flute and Piano parts are marked 'p' (piano) for the first three measures and 'mf' (mezzo-forte) for the last measure. The Piano part has a dynamic change from 'p' to 'mf' at the start of the fourth measure. The Electric Bass, Ruby, and Violin I parts are marked 'mf' (mezzo-forte) for the last measure. The tempo is 'Slow; Rubato'.

Aged Face, 160

5

Fl. *p*

Pno. *p* *f* *p*

E.B.

R.

Vln. I *f*

10

Fl. *mf*

Pno. *mf* *p*

E.B. *mp*

R. *mp*

Vln. I *mp* *mf*

Aged

Aged Face, 161

15

Fl.

Pno.

E.B.

R.

Vln. I

face looks in the mirr-or, but the face seems queer. And I don't re-mem-ber who I

18

Fl.

Pno.

E.B.

R.

Vln. I

am. Aged face in pic-ture frame, But I don't know the name.

Aged Face, 162

21

Fl.

mf *p*

Pno.

mf

E.B.

R.

And I don't re - mem - ber who I was. Aged

Vln. I

23

Fl.

23

Pno.

mf

E.B.

mf

R.

fa - ces 'cross'd the hall, But I've for - got them all.

Vln. I

mf

25

Fl.

Pno.

E.B.

R.

Vln. I

ff

pp

p

p

And I don't re-mem-ber who I am. Be - fore, be-cause, knew

28

Fl.

Pno.

E.B.

R.

Vln. I

b α

who I was, but now I don't re-mem-ber, now I don't re-mem-ber now, I don't re-

Aged Face, 164

Moving Ahead

31 *f*

Fl.

31 *mp* *crescendo poco a poco*

Pno.

31 *mp* *crescendo poco a poco*

E.B.

31 *crescendo poco a poco*

R.

mem - ber now! — We're phan - toms pass - ing by, We're

31 *f* *mp* *crescendo poco a poco*

Vln. I

34

Fl.

34

Pno.

34

E.B.

34

R.

won - d'ring what and why, We're wait - ting here to

34

Vln. I

Aged Face, 165

37

Fl. *ff*

Pno. *ff*

E.B. *ff*

R. *die!* *Aged*

Vln. I *f*

41

Fl.

Pno. *mp*

E.B. *mp*

R. *face looks in the mir - ror, but the face seems queer, —*

Vln. I *mp*

The musical score is for a piece titled 'Aged Face, 165'. It is divided into two systems. The first system (measures 37-40) features a Flute (Fl.) with a forte (ff) dynamic, a Piano (Pno.) with a forte (ff) dynamic, an Euphonium/Bass (E.B.) with a forte (ff) dynamic, a Recorder (R.) with a forte (f) dynamic, and a Violin I (Vln. I) with a forte (f) dynamic. The Recorder part includes the lyrics 'die!' and 'Aged'. The second system (measures 41-44) features a Flute (Fl.), Piano (Pno.) with a mezzo-piano (mp) dynamic, Euphonium/Bass (E.B.) with a mezzo-piano (mp) dynamic, Recorder (R.) with a mezzo-piano (mp) dynamic, and Violin I (Vln. I) with a mezzo-piano (mp) dynamic. The Recorder part includes the lyrics 'face looks in the mir - ror, but the face seems queer, —'. The score is written in 7/8 time and includes various musical notations such as notes, rests, and dynamic markings.

Aged Face, 166

43

Fl.

43

Pno.

43

E.B.

43

R.

And I don't re - mem - ber who I am.

43

Vln. I

Detailed description: This is a page of a musical score for a piece titled 'Aged Face, 166'. The score is written for five instruments: Flute (Fl.), Piano (Pno.), Euphonium/Bass (E.B.), Trombone (R.), and Violin I (Vln. I). The music is in 4/4 time. The score consists of two measures. Measure 1 is mostly rest for all instruments. Measure 2 contains the following: Flute: A melodic line starting on a whole note G4, followed by a half note F#4, a quarter note E4, and a quarter note D4. Piano: A sustained chord of G4, B4, and D5. Euphonium/Bass: A melodic line starting on a whole note G3, followed by a half note F#3, a quarter note E3, and a quarter note D3. Trombone: A melodic line starting on a whole note G3, followed by a half note F#3, a quarter note E3, and a quarter note D3. Violin I: A sustained chord of G4, B4, and D5. The lyrics 'And I don't re - mem - ber who I am.' are written under the Trombone part, with a line extending to the right.

8. After the Winter

Moderately

Trumpet in B \flat

Trombone

Piano

Drum Set

Harry

mp

p

sim.

mp *mf*

Af - ter the last big heav - y snow.

After the Winter, 168

3

B♭ Tpt. *mf* *p*

Tbn. *mf* *mp*

Pno.

D. S.

H.

Af - er the dark - est hour of night.

5

B♭ Tpt. *mf* *mp*

Tbn. *mf*

Pno.

D. S.

H.

Af - ter back-break - in la - bor that I know, —

After the Winter, 169

7

B \flat Tpt.

Tbn.

Pno.

D. S.

H.

Your— drab-best gray— will break a - way in - to a world of bril - liant

9

B \flat Tpt.

Tbn.

Pno.

D. S.

H.

mf

f

mf

3

white!

After the Winter, 170

11

B \flat Tpt. *fp* *mf*

Tbn. *fp* *mf*

Pno. *mp*

D. S.

H.

Af - ter the sharp - est in - tense pain,

13

B \flat Tpt.

Tbn.

Pno.

D. S.

H.

Af - ter the lone - i - est of hours,

After the Winter, 171

15

B \flat Tpt.

Tbn.

Pno.

D. S.

H.

mp *f*

Af - ter the last__ drop of tor - ren - tial rain,___

17

B \flat Tpt.

Tbn.

Pno.

D. S.

H.

3

As__ mind is stripp'd__ of all its pow'rs I und - er - stand lit - tle of these

After the Winter, 172

19

B♭ Tpt.

p *mf* *mf*

Tbn.

p *mf* *mf*

Pno.

mf

D. S.

H.

3

things, but I know Af-ter the win-ter comes the Spring.

22

B♭ Tpt.

f

Tbn.

f

Pno.

f *f*

D. S.

H.

mf *f*

3

Af - ter the win - ter comes the Spring.

After the Winter, 173

24

B \flat Tpt.

Tbn.

Pno.

24

D. S.

H.

Af - ter ³ to - night, you'll find ³ to - mor - row.____

26

B \flat Tpt.

Tbn.

Pno.

26

D. S.

H.

Don't lose your faith, new light will bring

After the Winter, 174

28

B \flat Tpt.

Tbn.

Pno.

D. S.

H.

An ³end to all your ³pain and sor - row, —

30

B \flat Tpt.

Tbn.

Pno.

D. S.

H.

Your once ³frac - tured thoughts co - a - les - cing — And you'll

After the Winter, 175

32

B \flat Tpt.

Tbn.

Pno.

D. S.

H.

find, Af-ter the win-ter comes the Spring.

35

B \flat Tpt.

Tbn.

Pno.

D. S.

H.

Af-ter the ov-er-whelm-ing fears,

After the Winter, 176

37

B \flat Tpt. *mf* *mf*

Tbn. *mf*

Pno.

D. S.

H.

Be - yond the yoke — of all op - pression, —

39

B \flat Tpt. *p*

Tbn. *p*

Pno.

D. S.

H. *3*

Af - ter the last — of your re - morse - ful tears, —

After the Winter, 177

41

B \flat Tpt. *mf*

Tbn. *mf*

Pno.

D. S.

H.

Af - ter the hun - ger and de - pres-sion I un-der-stand lit - tle of these

43

B \flat Tpt. *f*

Tbn. *f*

Pno. *f*

D. S.

H. *f*

things. But I know Af - ter the win-ter comes the Spring.

After the Winter, 178

46

B \flat Tpt.

Tbn.

Pno.

D. S.

H.

And Rus - sell waits for you just o'er the ho - ri - zon.

48

B \flat Tpt.

Tbn.

Pno.

D. S.

H.

Hand in hand you'll glo-ri-fy the King. In ³ a bo-dy for-³e-ver

After the Winter, 179

51

B♭ Tpt. *mf* *fp* *mp*

Tbn. *mf* *fp* *mp*

Pno. *fp* *mp*

D. S.

H. *mf*

youth - ful. — And Ru - by Please let me be

55

B♭ Tpt. *mf*

Tbn. *mf*

Pno.

D. S.

H. *mf*

truth - ful I'm a - fraid and I am lone - ly scared to

[illegible]

61

B \flat Tpt.

Tbn.

61

Pno.

pp

mp

61

D. S.

61

H.

heart I feel you stir - ring thanks to you faith is re - turn - ing to my

After the Winter, 181

63

B \flat Tpt.

Tbn.

Pno.

D. S.

H.

3 3 3 3

soul and I know I can face what - e - ver this old world may bring — And I

65

B \flat Tpt.

Tbn.

Pno.

D. S.

H.

3

know Af - ter the win - ter, Af - ter the Af - ter

After the Winter, 182

68

B♭ Tpt. *ff* *mf*

Tbn. *ff* *mf*

Pno. *ff* *f*

D. S. *ff*

H. *ff*

Af - ter the win - ter comes the Spring.

70

B♭ Tpt. *f*

Tbn. *f*

Pno. *f*

D. S. *f*

H. *f*

Af - ter to - night we'll find to - mo - row.

After the Winter, 183

73

B \flat Tpt. *mf* *f*

Tbn. *mf* *f*

Pno.

D. S.

H.

I'll keep my faith, new light will bring

76

B \flat Tpt. *mf* *f*

Tbn. *mf* *f*

Pno.

D. S.

H.

An end to all our pain and sor - row. —

After the Winter, 184

79

B \flat Tpt.

Tbn.

Pno.

79

D. S.

H.

mf 3 3 3 3 3 3 3 3 3 3 3 3

And no lon-ger mu-ted I will sing and I know Af-ter the

82

B \flat Tpt.

Tbn.

Pno.

82

D. S.

H.

mf *ff* *mf* *ff* 3 3 3 3 3 3 3 3 3 3 3 3

win-ter comes the Spring! And no lon-ger mu-ted I will

After the Winter, 185

86

B \flat Tpt.

Tbn.

Pno.

D. S.

H.

f

f

3

3

2.

sing_____ and I know Af-ter the win - ter comes the Spring!_____

90

B \flat Tpt.

Tbn.

Pno.

D. S.

H.

fff

fff

fff

fff

fff

Introduction

My musical, *After the Winter*, focuses on the unique problems associated with growing older, and all the music seeks to enhance these ideas. The storyline addresses such general themes as a tongue-in-cheek irreverence for the awkward situations that arise from aging, the ability to laugh in spite of aging, dementia, confusion and loss of memory, finding new chances at love in old age, reconciliation for past mistakes, and accepting death with grace. The musical content supports the script in a variety of ways. Some of the choices are apparent, such as the repetition or varied repetition of a musical idea used when text is similar or identical. Other parts of my compositional process are less obvious. For example, the eclectic blend of techniques found in *After the Winter* functions in a way that is not immediately clear. Simple diatonic passages, jazz progressions, quartal and quintal harmonies, asymmetrical and mixed meters, and extended-tertian chords are used for much of the musical, only to break away into atonality, bitonality, and other styles at important moments in the plot. Some of these processes are simply my compositional idiosyncrasies. Most, however, are deliberate attempts to capture a general mood present in the content of the script. All musical content seeks to reinforce these themes in ways both overt and subtle, and my analytical paper examines the way the music supports these topics.

For this project I wrote an original story and script, rather than adapting an existing text. As the author and composer, I have drawn on my experience in academic and creative writing, as well as on my experience as assistant music director and music director for several shows at the Little Theater on the Square in Sullivan, Illinois.

In the analytical portion, I address the process of composition and preparation of the script, examine how the text and music interact, and comment on how the music supports the text. The analysis includes a chronological study of form, melody, harmony, rhythm, orchestration, texture, and aspects of text setting in the musical. I also examine *After the Winter* in the historical context of contemporary musical theater to see if it aligns itself with current trends or uses some different aesthetic model. This section briefly considers any influences on the conception of *After the Winter* for both the script and music.

A more concrete outline for the project is provided in the form of a brief plot synopsis:

Synopsis

Cast of Characters

Ruby: *a small white-haired old lady, with a fading memory, alto*

Eugene: *Harry's "crazy" half- brother*

Harry: *a proud and lonely millionaire learning to let go, baritone*

Brunhilde: *a motherly friend to Harry and Eugene, soprano*

Head Nurse: *frazzled and overworked keeper of the peace*

Roger: *Harry's greedy and stubborn son, tenor*

Janine: *Harry's spoiled daughter*

Nursing Home Ensemble: *Nurse 1, Nurse 2, Costume Clarence, Larry, and other nursing home residents*

Harry is in need of assisted living, but his spoiled children refuse to help him and have abandoned him to die in a nursing home. Ruby is an old lady who has always dreamed of writing a memoir of her exciting life, but whose memory is failing. As the Overture finishes and the curtain opens, Ruby is being placed in the nursing home by her son, who is no longer able to care for her adequately. She meets Harry, his zany half-brother Eugene, and their bossy, but motherly friend, Brunhilde. Ruby invites Harry back to her room to read her incomplete memoirs, at which point he questions her about what else she has done, and she responds by singing "The Life I Might Have Lived." Harry and Ruby fall in love.

In Scene 2, Harry tries to help Ruby complete her book, and (unbeknownst to Ruby) makes plans to drain his bank accounts to finance its publication. Before making his decision, Harry consults with Brunhilde and Eugene, and leaves to call his children to tell them. Ruby then confesses to Brunhilde her feelings for Harry, and Brunhilde responds with her advice in "I Want to Feel That Way Again." Harry's son, Roger arrives to discourage his father's course of action. Harry explains his love for Ruby to Roger in "A Second Chance."

After Roger's failed attempts to dissuade Harry, in Scene 3 his children come to the nursing home incognito. Harry's son, Roger, arrives disguised as Brunhilde. The real Brunhilde has meanwhile gone on a daring mission to rescue her cat, Mr. Fluffywhiskers, from her son who has kidnapped it to extort money from her. Harry's daughter Janine enters the home disguised as Eugene, who was taken to the hospital in the middle of the night and expected to die. Roger and Janine both make a variety of attempts to stop Ruby from completing her memoirs, mostly by convincing her to write things that did not really happen. Roger also tries to make Harry look mentally incapable of making his own financial decisions, by using other disguises to persuade the nursing home staff that Harry is hallucinating. Janine tries to seduce Ruby away from Harry by telling Ruby that she is Harry.

In Scene 4, the hospital calls, pronouncing (the real) Eugene dead, but the young lady managing the desk gets confused and orders that Janine (still disguised as Eugene), be brought out to the lobby for a visitation and subsequent cremation. The hospital arrives with Eugene's body, and Brunhilde returns for the funeral. Roger tries to rescue Janine from cremation while avoiding Brunhilde, and chaos ensues. The nurses are finally able to trap everyone in a single room where Roger and Janine are unmasked. Ruby announces that she had no interest in Harry's money all along and insists that publishing her book is a foolish thing to spend money on, but Harry does not give in to his children's demands anyway. Janine begins to see the value of love over money, but Roger storms out in a rage. Ruby consoles Harry, and they sing "A Second Chance (Reprise)" and decide to get married immediately.

Scene 5 finds Brunhilde in a room waiting to give her old cat to a veterinarian to be put to sleep. She begins singing "The Falling Snow" as a goodbye song to her cat, but it becomes apparent that she is recalling the loss of a much deeper love as the song progresses.

In Scene 6, Ruby, with Harry's help, almost finishes her memoirs, despite her rapidly declining health. Harry tries desperately to get them published and tells Ruby that many publishers are interested, but finally is only able to at his own expense. After Harry leaves, Ruby gives her most bitter and frightening reflection of what it is to lose one's memories in "Aged Face."

In Scene 7, the nurse announces to Harry that Ruby will most likely not survive the night. Harry stands beside Ruby as she dies, although she no longer recognizes him. He sings to her a song of resounding faith in the hope that exists after death in "After the Winter;" a hope that he learned from Ruby. Roger returns and is reconciled with his father.

Overview of *After the Winter*

The form of *After the Winter* is dictated by the story and is characteristic of the musical theater genre, in that it consists of an alternation of unaccompanied spoken dialogue, incidental music during spoken dialogue, and songs. Although there are several times when continuous music acts as a segue from one scene to another, the songs are often set apart from each other by dialogue. The songs are therefore easily studied as largely independent elements within the larger work, and will be the focus of a large part of my analysis. For *After the Winter* as a whole, musical coherence and unity is achieved through the return of melodic motives and through the reprise and development of certain songs. In order to gain a perspective on the form and content of the musical in its entirety, a graph of all the songs from *After the Winter* is given (Fig. 1).

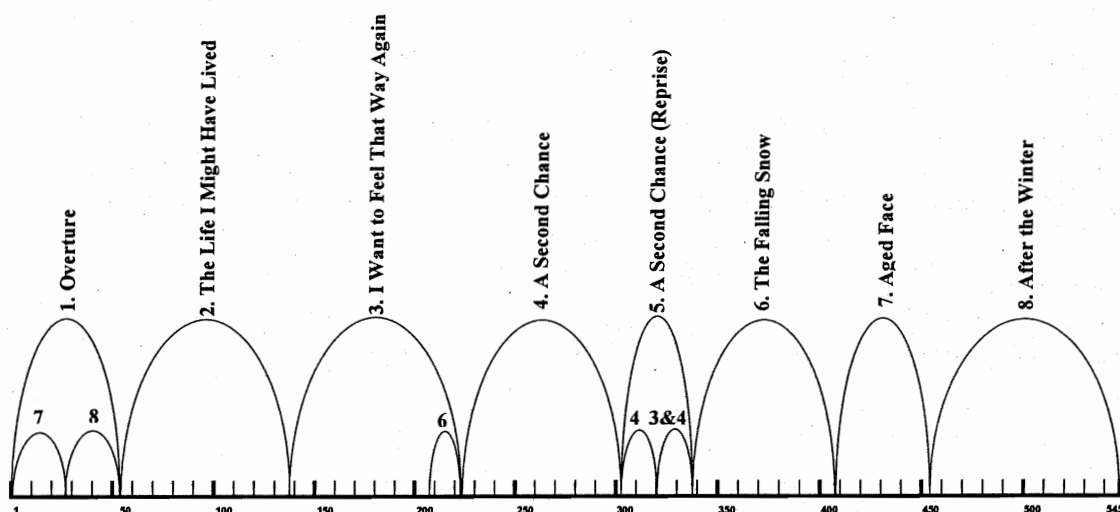


Fig. 1: *After the Winter* Form Graph

The numbers denoting the subsections show from which song the musical material is derived. The most significant part of the large formal structure is the construction of the Overture from the motives of No. 7 "Aged Face" and No. 8 "After the Winter." These

motives help unify the musical as a whole, creating a recapitulation of previously-heard music at the end of *After the Winter*. Numbers 3–5 are also related and contribute to the coherency of the work. The motives of No. 3 “I Want to Feel That Way Again” and No. 4 “A Second Chance” are heard distinctly and then combined in No. 5 “A Second Chance (Reprise)”. Aside from these large scale connections, the songs can function independently of each other, and for that reason the rest of the analysis examines characteristics and forms for individual songs in chronological order. The Overture, however, is considered last because it foreshadows motives from much later in the musical.

The instrumentation for *After the Winter* is fairly consistent throughout. The pit orchestra consists of a woodwind player (doubling on alto saxophone, clarinet, and flute), trumpet, trombone, piano/keyboard, electric bass, drum set, violin I, violin II, and viola. While the choice of harmonies and forms support the script, the choice of the ensemble was mostly pragmatic using the size of theater ensembles that I have performed with and the instruments available in the area as my guidelines. However, there are a few instances where the texture is significantly pared down in “The Falling Snow,” “Aged Face,” and “After the Winter,” which will be briefly discussed in subsequent chapters.

No. 2: The Life I Might Have Lived

In "The Life I Might Have Lived," a through-composed form is used, unlike many of the binary and ternary forms of the other songs (Fig. 2).

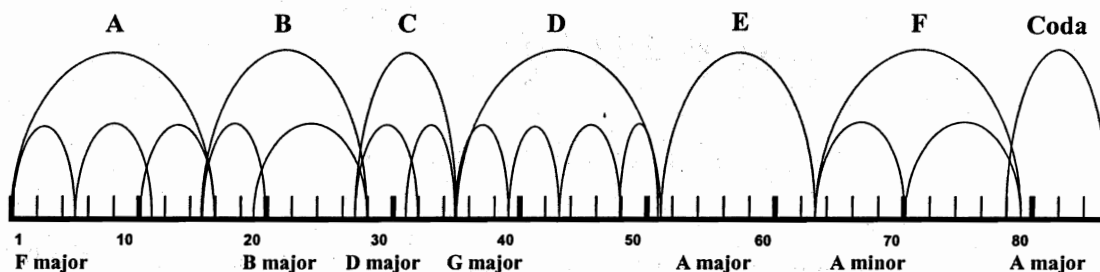


Fig. 2: "The Life I Might Have Lived" Graph

The text drives the individual sections and because of its whimsical nature, these sections are mostly unrelated thematically and structurally. Despite this variety, there are several unifying devices in the piece to create continuity. The accompanimental rhythm and figuration from the A section (mm. 1–14) return in the transition from B to C (mm. 26–27), in the transition from D to E (mm. 49–50), and in the Coda (mm. 79–86). (See Ex. 1.)



Ex. 1: "The Life I Might Have Lived," mm. 1–4

Another important but subtle structural significance exists between the chosen keys and the climax of the piece. In mm. 62–63, the E section builds up to a chord with a fermata that prepares for the F section. This chord, spelled F-B-D-G-A-C, outlines the keys

traveled through in the previous sections of the piece and the section immediately following:



Ex. 2: "The Life I Might Have Lived," m. 63

This figure is also important dramatically, as it prepares for the first instance of reflection in the song. (Previously the text has been only a humorous concoction of what Ruby might have done during her life, but this figure prefaces the F section in which commentary on the anxiety of memory loss is presented.) Aside from the few linking motives and the subtle connection of keys with the climactic chord, the sections share little commonality and adopt the style and mood from the verses of text instead.

The A section begins with an instrumental introduction, and the texture established here persists after the voice enters. The primary accompaniment for the A section is one of the motives already shown in Ex. 1. In mm. 5–9, the voice part moves rapidly through text in the A section in a declamatory style that is almost spoken, as seen in Ex. 3.

Ruby

I ran with the bulls in the streets of Bar-ce-lo-na went sky -

R.

di - ving in Re - no met a guy in Cre - mo - na

R.

Stu - died in gay Pa - ris be - came a mis - sion - a - ry -

R.

— in U - gan - da and I — don't ev - en know where that is!

Ex. 3: "The Life I Might Have Lived," mm. 5-9

The B section is meant to emulate marching, through the steady drum and bass rhythms, emphasizing the text about Ruby serving in the war. The transition of mood is again set up by an instrumental introduction before the voice reenters. In mm. 16-20 of the B section, the drums and bass create a marching rhythm, while the trumpet, trombone, and clarinet trade off imitative fragments of the melody that Ruby is about to sing (Ex. 4).

B♭ Cl.

B♭ Tpt.

Tbn.

E. B.

D. S.

Ex. 4: "The Life I Might Have Lived," mm. 16-20

The imitation begins in the trumpet and ends as Ruby begins singing. This melody, while not directly quoting anything, sounds reminiscent of a variety of well-known tunes, such as "Caissons Keep Rolling Along" (Ex. 5).

Ruby

Of course that was all be-fore I was a nurse_ in the war, and_ sa-ving lives an ev-ery-day af - fair.

Ex. 5: “The Life I Might Have Lived,” mm. 19–23

A modified version of the linking motive shown back in Ex. 1 returns to propel the music into the C section. The C section moves into D major and also changes to $\frac{12}{8}$ meter. In this section, Ruby imagines herself to have sung in the Metropolitan Opera and the singing style and accompaniment comically enhance this idea. The piano accompaniment, shown in mm. 28–31, resembles the figuration that might be found in a Romantic art song (Ex. 6).

Ex. 6: “The Life I Might Have Lived,” mm. 28–31

Ruby's melody also extends into the higher register of her alto range. She is creating the role of the stereotypical operatic soprano and *prima donna*, as shown in mm. 27–31 (Ex. 7).

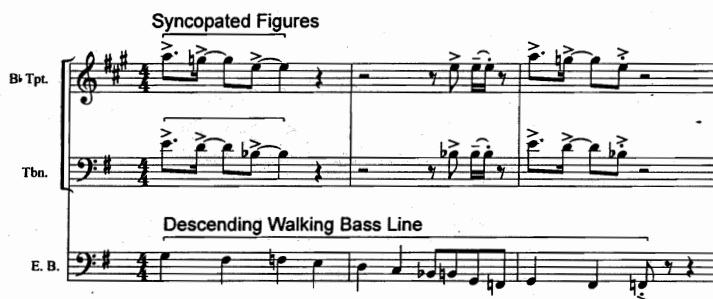
Higher Tessitura

mf *f* *mf* *f*

Ruby And well be - fore my voice was gone, I served the Me - tro - pol - i - tan O - pera

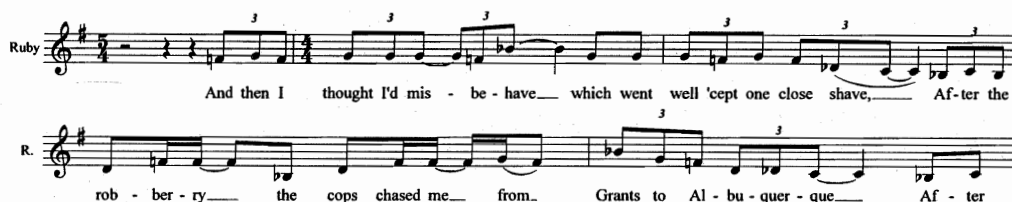
Ex. 7: “The Life I Might Have Lived,” mm. 27–31

The D section is cast in a style that uses jazz idioms, apparent, for example, in the “walking” bassline and syncopated brass figures in the brief instrumental introduction in mm. 36–38 (Ex. 8).



Ex. 8: “The Life I Might Have Lived,” mm. 36–38

The melody in the D section uses triplet rhythms and is again distinct from any other motive in the through-composed form. An example from mm. 39–43 is shown in Ex. 9.



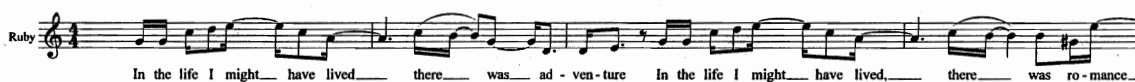
Ex. 9: “The Life I Might Have Lived,” mm. 39–43

The D section uses this idiomatic language in order to support the text, in which Ruby talks about misbehaving by living a life of crime. In m. 44, the tempo slows and the melodic line takes on a more improvisatory character. The strings enter playing some fragments of the transition motive before the piano comes in with the same motive leading into the E section in m. 52. The E section accompaniment consists of two important elements that support the script. In this section, Ruby sings that her “mind was nearly gone, but [her] body going strong, so the Boston Marathon seemed a minor feat,



Ex. 12: "The Life I Might Have Lived," mm. 64-65

The accompaniment in Ex. 12 also has a motivic feature of a syncopated sixteenth, eighth, sixteenth note rhythm, which Ruby's melody also uses. Her melody from mm. 63-66 is shown below:



Ex. 13: "The Life I Might Have Lived," mm. 63-66

The F section changes to a melancholy mood, by means of a harmonic shift from A minor to an E \flat maj7 chord, $\frac{3}{4}$ meter, and a suddenly stagnant harmonic rhythm, in which Ruby pleads "Don't take away my memory." This section then accelerates into the coda in A major, which develops the A motive shown back in Ex. 1.

In the script, "The Life I Might Have Lived" is preceded by Harry chivalrously showing Ruby back to her room so he can read her memoirs. He begins reading and is amazed at all the things she accomplished at such a young age. Harry is intrigued to know what happens next, but the problem is that Ruby is having trouble remembering. Harry says, "Surely you have some idea," at which point Ruby comments that she has several ideas, and begins to sing a comical account of the things she might have done. As

the song concludes, Harry encourages Ruby to complete her memoirs and they both begin to realize they enjoy each other's company.

No. 3: I Want to Feel That Way Again

The form for "I Want to Feel That Way Again" is shown in Fig. 3. It essentially incorporates two different songs, first heard distinctly, and then in combination. It concludes with an instrumental texture that briefly maintains the grandiose mood achieved when the melodies are joined before a transition leads into motives from "The Falling Snow" and slowly dissolves into nothing.

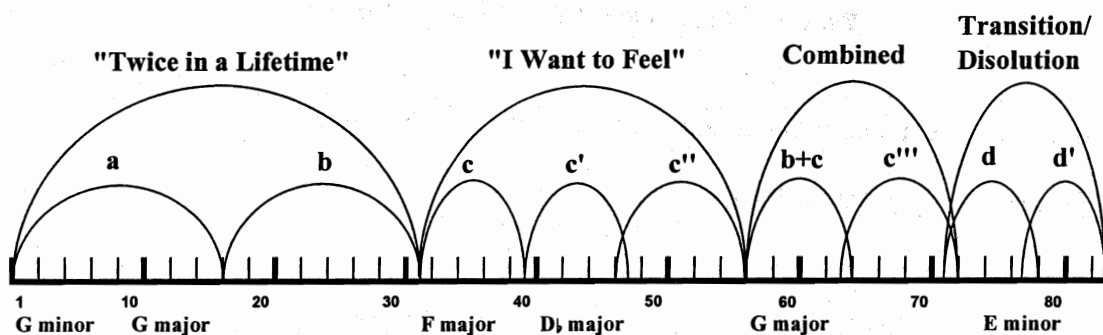
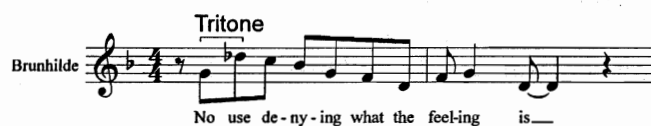


Fig. 3: "I Want to Feel That Way Again" Form Graph

The first section is a solo, which Brunhilde sings. It is a petite form by itself, with the a section acting as a verse and the b section as a chorus. The motive for the a section employs a tritone, which it shares with the A section of "A Second Chance," as will be shown later. This deliberate compositional choice is mentioned here because "A Second Chance" was actually conceived and completed before "I Want to Feel That Way Again." The connection is significant: the songs mirror each other. In each song, one character begins with commentary on the thought of Harry and Ruby having a relationship at such a late age, and gives way to Ruby and Harry singing an affirmation of why they will choose this relationship. In "I Want to Feel," the melodic tritone in the a section gives way to a bright b section, and it becomes clear that Brunhilde is encouraging and

supporting Ruby, whereas in "A Second Chance," Roger's melody persists until Harry sings, and Roger's text makes it clear that he is very bitter and unsupportive of his father's relationship. The melody sung by Brunhilde in mm. 1–2 of the a section is shown below:



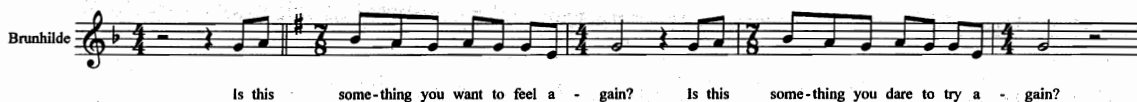
Ex. 14: "I Want to Feel That Way Again," mm. 1–2

In mm. 9–12, a C pedal point creates an extended IV that eventually leads to D (V) and resolves to G major at the start of the b section:



Ex. 15: "I Want to Feel That Way Again," mm. 9–12

The minor key and tritone of the a section are most fleeting, as the preponderance of F#, E \flat , and B \flat in the transition shown above already make the new G major destination apparent. The melody of the b section is also significant, as it is the portion that later returns in conjunction with Ruby's melody in the c section. It is also more rhythmically complicated and uses an alternation of $\frac{7}{8}$ and $\frac{4}{4}$ meters. This rhythm can be seen in the first occurrence of the melody in the b section mm. 16–20:



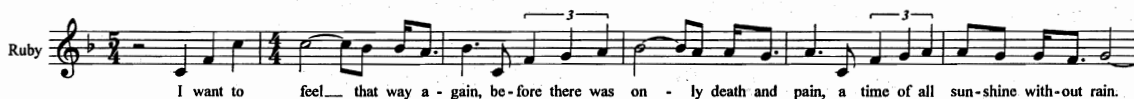
Ex. 16: "I Want to Feel That Way Again," mm. 16-20

The harmonic language for the b section is simple with the exception of the end of Brunhilde's phrase in mm. 26-27 where she sings "After all a guy like that comes 'round, twice in a lifetime," for which a quintal harmony is outlined by the bass line (Ex. 17).



Ex. 17: "I Want to Feel That Way Again," mm. 26-27

A quick key change leads to F major, and Ruby begins singing "I Want to Feel That Way Again." Ruby's melody in "I Want to Feel" and later in combination with Brunhilde's is repetitive, but the instrumentation and harmony change with each repetition. In fact, the music can be viewed as a theme and variations from m. 31 all the way through m. 72. An excerpt of the "I Want to Feel" melody in mm. 31-36 is shown below:



Ex. 18: "I Want to Feel That Way Again," mm. 31-36

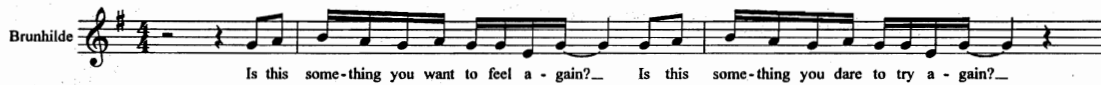
The first presentation of this material in the c section is in F major. The c' section uses a D \flat tonal center, and also includes a brief countermelody for Brunhilde near the end. The

third time Ruby's melody returns, it is accompanied by quartal block chords in the c" section. Measures 49–52 offer an example of the c" section harmony:



Ex. 19: "I Want to Feel That Way Again," mm. 49–52

The quartal accompaniment is sequenced and returns to G major, at which point Ruby continues singing her "I Want to Feel" motive, but Brunhilde joins in with her "Twice in a Lifetime" motive, this time in faster note values. Brunhilde's line is shown below in mm. 56–58 (Ex. 20).



Ex. 20: "I Want to Feel That Way Again," mm. 56–58

A referral back to Ex. 16 clearly shows how Brunhilde's melody has been altered rhythmically. The climax of Ruby and Brunhilde's duet happens in mm. 63–64 as the texture reaches its full instrumentation. After the voices conclude in m. 64, the tutti instrumental ensemble continues with a variation of its own in the c''' section from mm. 64–72. In m. 72, the texture is reduced and a transition leads to the motive from "The Falling Snow" (Ex. 21).



Ex. 21: "I Want to Feel That Way Again," m. 72

In fact, the accompanimental texture already resembles "The Falling Snow." A comparison of Ex. 21 with Ex. 35 on p. 219 shows the similarity of pitch and rhythm, only notated in different meters. In mm. 80–83, a dissolution of this accompaniment figure eventually concludes the piece:



Ex. 22: "I Want to Feel That Way Again," mm. 80–83

In the script, "I Want to Feel that Way Again" finds Ruby discussing with Brunhilde a strange and "foolish" sensation she has been feeling lately. Brunhilde has been observing Harry and Ruby together, and already has a good suspicion that Ruby is in love. She then sings to encourage her and Ruby gives in to confessing that she does want to experience love again. At the end of the singing, Ruby thanks Brunhilde for her support and advice and then leaves. Brunhilde is left alone to contemplate that for some, love does not come again, as the music changes into "The Falling Snow." The scene then continues in a more light-hearted fashion until she receives a call and discovers that Mr. Fluffywhiskers has been "cat-napped."

No. 4: A Second Chance

The most common structures used in *After the Winter* are elaborations spun out of simple binary and ternary song forms. The song "A Second Chance" has an ABA'B'B" form, for example. An in-depth graph of this form is shown below:

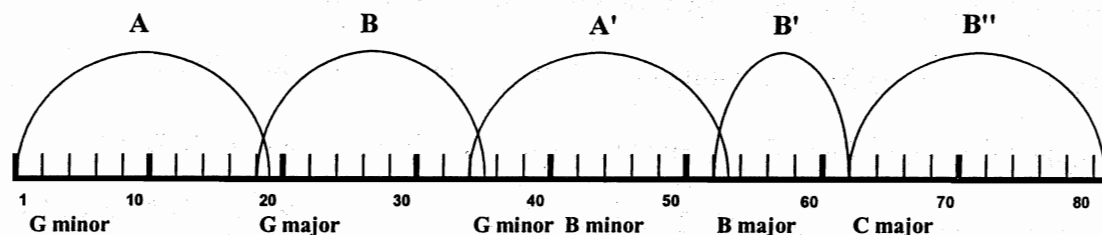
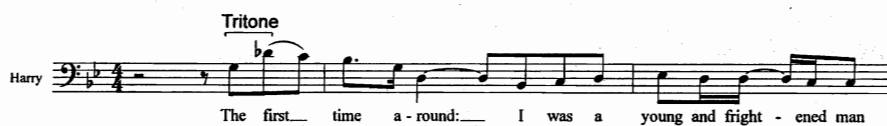


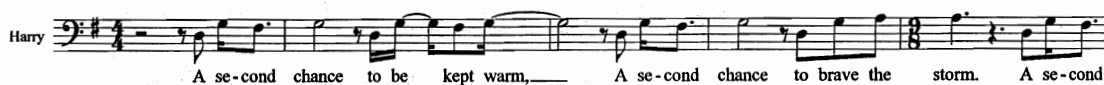
Fig. 4: "A Second Chance" Form Graph

Unlike in some other songs the tonal centers play a distinct role in defining the form, as does the motivic and stylistic difference between the A and B sections. As shown in Fig. 4, every section is marked by a key change. The A and A' sections create tension and instability through the use of diminished chords and the presence of a tritone in the melody. Measures 4–6 of the melody in the A section are shown in Ex. 23.



Ex. 23: "A Second Chance," mm. 4–6

The B and B' sections are essentially the refrain in this piece and have a distinctly popular style, evident in the keyboard figurations and the simple, diatonic, syncopated parts in the trumpet and trombone. The repetitive text is treated with a repeating, static melodic figure shown below:



Ex. 24: "A Second Chance," mm. 18-22

The anacrusis for the text "a second chance" is always the same, whereas "to be kept warm" and "to brave the storm" use different rhythm and melody. The harmony attends to the main responsibility of creating interest underneath this simple melody. For example, the same melodic figure, shown above in Ex. 24, is set to a G, Gmaj7, C/E, C, G/B chord progression in mm. 19-21 and to a Em, G+/D#, G/D, C#ø7, Cmaj7, Em/B in mm. 27-29. Whereas the melody and harmony of the B section are more simple and diatonic, set in G major, rhythmically the B section holds more interest than the A section, set in the parallel minor. For example, the ends of the phrases in the voice part are punctuated with $\frac{9}{8}$ meter that can be subdivided into groups of 3+2+2+2. Near the end of the B section this rhythm is set off even more with two measures of $\frac{5}{8}$. From this point, the rhythmic motives are very similar in the A' and B' sections. In the B" section, the tempo is enlivened and the rhythmic accompaniment of the drums and bass changes as seen in mm. 63-64. (Ex. 25)



Ex. 25: "A Second Chance," mm. 63-64

At this point the voices begin echoing each other and there are some subtle variations that occur to their melodies. For example, instead of the three-eighth-note-anacrusis motive

starting on the third beat, the anacrusis is shortened to a triplet beginning on the fourth beat. The alternation of voices and rhythmic variation are all demonstrated in mm. 66–69:

Roger
sor - rows to drown! A se - cond chance death breaks the cord! A se - cond chance but how

Harry
storm A se - cond chance un - bro - ken cord. A se - cond chance be - fore the

Ex. 26: "A Second Chance," mm. 66–69

The end of the piece also offers variation in the repetition and augmentation of rhythm and the use of a coda that is harmonically different from the other material. The example below (Ex. 27) from mm. 75–80 demonstrates this augmentation and use of the borrowed \flat VI and \flat VII chords from C minor, before ending with a flourish on a Cadd2 in the keyboard part.

Pno.

Rhythmic Augmentation

Borrowed Chords

Ex. 27: "A Second Chance," mm. 75–80

"A Second Chance" uses the full instrumentation of the pit orchestra. It starts as a solo for Harry. Roger begins singing in the A' section, and the last two choruses are a duet between Harry and Roger.

In the dialogue, "A Second Chance" is prefaced by Harry justifying to his children why he would consider spending a significant part of his wealth to help Ruby

publish her memoirs. His children, being more than a bit spoiled and greedy, try to dissuade him by reminding him that Ruby's memory is failing and furthermore, if he loves her, he is setting himself up for nothing but pain. In the song, the text for the A and A' sections is more narrative and darker in character, reflected in the more angular melodic lines, use of diminished chords, and minor mode. In Harry's verse, he recounts a story of falling in love too young under the pressures of already having a child on the way, and how he resolutely determined that his family would never be "scorned" or "poor." This "workaholic" nature he developed destroyed his marriage, and Harry sings "and when she left my solemn swear was that I'd never love again; I'd simply take it on the chin, and making money mistress be, living a life without romance." This verse leads into the chorus in which Harry reflects that he "never dreamed [he'd] see a second chance," and in which the mode changes to major and the melodic motives change. For the A' section, Roger caustically blames his father for the fights with his mother, for teaching the children to value money over love, and claims that his father still does not value him. Harry tries to interject that he has changed and rearranged his belief system, which leads back to the chorus.

No. 5: A Second Chance (Reprise)

"A Second Chance (Reprise)" is actually a combination of the previously-heard motives from "A Second Chance" and "I Want to Feel That Way Again," as shown in Fig. 6.

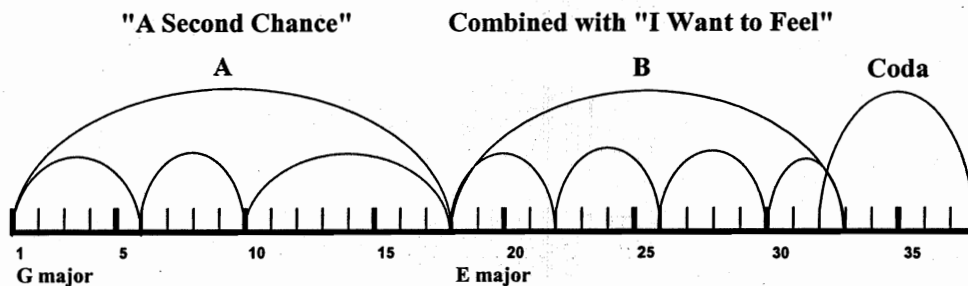


Fig. 6: "A Second Chance (Reprise)" Form Graph

The A section begins with a simple recollection of the chorus from "A Second Chance." Harry's melody and text are identical, but the accompaniment figures are different. Instead of syncopated trumpet and trombone figures, the melody of the reprise is accompanied in mm. 2-4 by a single line in which the violin outlines the harmony:



Ex. 28: "A Second Chance (Reprise)," mm. 2-4

It also has rhythmic groupings that are different from any motives found in "A Second Chance." The sixteenth notes are phrased in groups of 4+3+4+3+2, as marked. (Ex. 28) Another change in "A Second Chance (Reprise)" occurs at the end of some phrases. For example, in m. 5, the $\frac{4}{4}$ meter remains, instead of the $\frac{9}{8}$ used in "A Second Chance." The

two cadences can be clearly contrasted by examining m. 22 from “A Second Chance” with m. 9 from “A Second Chance (Reprise)”:



Ex. 29: “A Second Chance,” m. 22 and “Second Chance (Reprise),” m. 9

In mm. 13–17, a transition leads to a key change and to the layering of the “A Second Chance” motive with the “I Want to Feel That Way Again” motive in diminution. An assessment of the original No. 3, “I Want to Feel” motive from mm. 32–36 in conjunction with this one in mm. 18–21 shows the accelerated rhythm:

Original Rhythm

Ruby

Rhythm with some diminution

Ruby

Ex. 30: “A Second Chance,” mm. 32–36 and “A Second Chance (Reprise),” mm. 18–21

The harmony for this section uses the chord progressions from “I Want to Feel” instead of from “A Second Chance.” In the coda, the violin accompaniment figure returns and

leads to mm. 36–37, which extend the cadence as shown in Ex. 31 and conclude the piece:

Ex. 31: "A Second Chance (Reprise)," mm. 36–37

In the script, "A Second Chance (Reprise)" is prefaced by the conclusion of a chaotic chase scene, in which Harry's children, who had been disguised as Eugene and Brunhilde, are discovered. Harry gives a speech encouraging them to free themselves from the clutches of their greed before it is too late. His son, Roger, storms out. In the discussion of running out of time, Harry and Ruby agree to an impromptu wedding, which dumbfounds the nurses and onlookers, and the nurse questions: "But you're both so old. Isn't it all a bit absurd? Why go through the pain?" The texts of both their melodies are then simply Ruby and Harry's distinct answers to this question. Harry wants to correct some past mistakes and a chance to live the love he should have as a younger man. Ruby, tired of feeling lonely and being a widow, longs to once more feel the hope of love and laughter in her life.

No. 6: The Falling Snow

"The Falling Snow" is essentially monothematic and highly unified, yet offers a large amount of subtle variety in each stanza. It begins with an instrumental introduction, followed by a theme and variations, and ends with a coda. The phrases are similar enough to be considered melodic variations, but the phrase length, harmony, and instrumentation are different enough to make each section seem like new and unique entity. The theme and variation form is shown in Fig. 6.

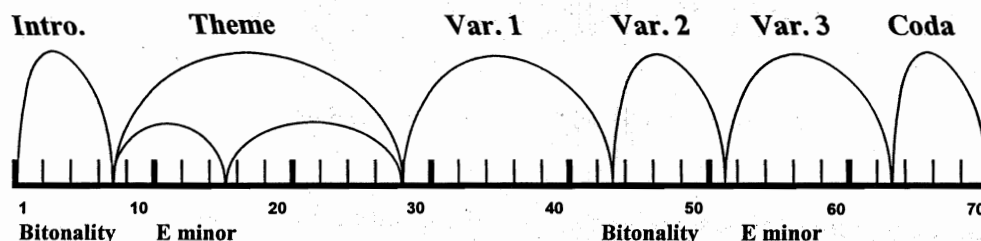


Fig. 6: "The Falling Snow" Form Graph

The melodic figure that unifies the vocal line recurs throughout the piece and is shown below as it occurs in mm. 7-15 and in mm. 15-22:

Falling Snow Motive

Brunhilde

The fall - ing snow, re - minds of young - er times with

B.

you and sim - pler days, and life was kind.

The musical notation shows two staves. The top staff is for Brunhilde (soprano) and the bottom staff is for the Bass (B.). The melody is in G major (one sharp) and 4/4 time. The motive is a descending line: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The lyrics are: "The fall - ing snow, re - minds of young - er times with you and sim - pler days, and life was kind."

Ex. 32: "The Falling Snow," mm. 7-15 and mm. 15-22

In fact, every phrase of the vocal part begins with the descending C-B-G-D "Falling Snow" motive. This descending figure also plays an important role in the violin and viola parts, as in the introduction, where the first violin presents the melody, which is then echoed in inversion by the viola. This alternation between violin and viola also

Rhythm also plays an important role in "The Falling Snow." The piano accompaniment of the theme uses groups of four eighth notes set against the $\frac{6}{8}$ meter in which the piece is written and to which the vocal line clearly adheres, creating an implied polymeter, as shown in mm. 8–9 (Ex. 35).

Ex. 35 shows two staves. The top staff is for the piano (Pno.) and the bottom staff is for the vocal part (Brunhilde). Both are in 6/8 time. The piano part consists of groups of four eighth notes, labeled 'Implied polymeter (groups of 4)'. The vocal part consists of eighth notes, labeled 'Adheres to time signature'. The lyrics 'snow, re - minds of young - er' are written below the vocal staff.

Ex. 35: "The Falling Snow," mm. 8–9

The first and second variations use an accompaniment that does not obscure the meter, aside from the use of hemiola. Leading into the third variation and climax, the rhythm and tempo change. The second variation ends with a brief meter change to $\frac{4}{4}$. As the fourth variation begins the tempo pushes forward and the hemiola becomes a consistent part of the texture in the piano right hand, while set against a steady $\frac{6}{8}$ pulse in the left hand. An example of this rhythm is shown below in mm. 52–53 (Ex. 36).

Ex. 36 shows two staves for the piano (Pno.). The top staff is in 6/8 time and the bottom staff is in 6/8 time. The top staff shows a 3 against 2 cross rhythm, labeled '3 against 2 cross rhythm'.

Ex. 36: "The Falling Snow," mm. 52–53

In the coda, the groups of four eighth notes return, but as the voice concludes, the absence of the $\frac{6}{8}$ pulse begins to make the music sound in a different meter.

The instrumentation of this song was reduced to piano, two violins, and viola, in order to underscore its quietly melancholic and intimate character. By shrinking the ensemble size and using harmonies that are not as consistent with the rest of the musical, I intended to make the serious text of "The Falling Snow" stand out. The smaller ensemble and more subdued dynamics also force the audience to listen more closely.

"The Falling Snow" is preceded in the script by a scene change, in which Brunhilde sits in a waiting room, cathartically stroking her cat. The receptionist announces that the veterinarian is ready for her pet, to which she whispers "Goodbye, old friend." In the script, Brunhilde's character has previously only offered mostly comic relief and commentary on the other characters. In this piece, she becomes three-dimensional as some of her background is revealed. It quickly becomes apparent that she is not actually singing as much about her cat, but rather the loss of her love many winters past. The unsettling melancholy of the piece is reinforced by many of the structures and methods previously considered. The unusual rhythmic groupings, the instances of bitonal harmony, and the pared-down instrumentation all seek to enhance this content.

No. 7: Aged Face

"Aged Face" has a similar formal structure to some of the other songs, and consists of an instrumental introduction, followed by an AAA'BCA" form, as shown below:

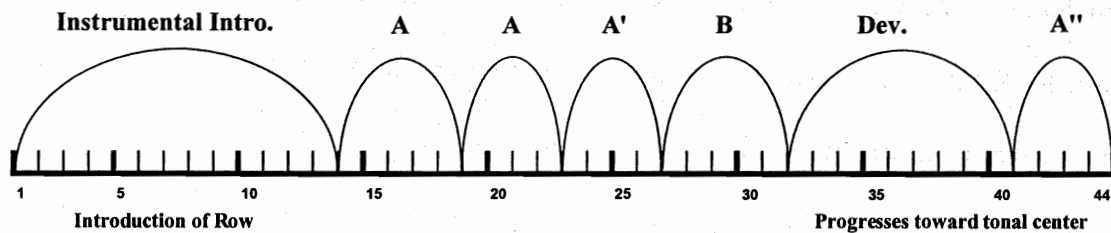
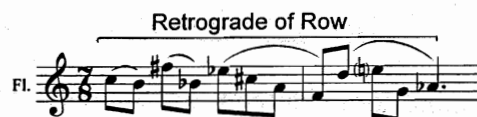


Fig. 7: "Aged Face" Form Graph

Most of the interest, structurally and otherwise, can only be considered in conjunction with the harmonic and melodic organization used. This organization, perhaps the most distinct from the other styles employed in the musical, consists of a twelve-tone row. The row consists of A \flat -G-E-D-F-A-C \sharp -E \flat -B \flat -F \sharp -B-C, obviously spelling "aged face" in the first eight notes, as a subtle means of embedding the text and title in the music. The row is also generally used in divisions of three tetrachords. The instrumental introduction sets the mood and introduces the row using a more linear texture. It starts by building slowly from two notes toward the first eight pitches of the row, with continual interruptions by the chord created from the second segment of the row (F-A-C \sharp -E \flat). The bass then enters, finishing the last tetrachord of the row, while the flute introduces the retrograde in the first concrete presentation of the row in mm. 10-11 (Ex. 37).



Ex. 37: "Aged Face," mm. 10-11

The retrograde and prime forms are then paired in contrapuntal texture to conclude the introduction. The accompaniment becomes more chordal as the voice enters, with the chords for the A section and its variations being derived almost exclusively from the first two tetrachords of the row, shown below in mm. 14-15:



Ex. 38: "Aged Face," mm. 14-15

At the end of almost every A section, as the voice cadences the flute concludes the row with the last tetrachord (B \flat -F \sharp -B-C). If the first two tetrachords of the row make up the bulk of the musical materials of the A section, then the last tetrachord is used almost exclusively in the B section, again reinforcing the text, which states: "Before, because, [I] knew who I was, but now I don't remember, now I don't remember now, I don't remember now!" The melodic turn of B \flat -F \sharp -B-C in the soprano, exactly coincides with the syllables "be-fore, be-cause." The B section also offers a contrast in texture, trading the piano chords for a simple violin and flute duo, playing harmonies also derived from the last tetrachord. The C section develops the melodic motive from the A section (A \flat -G-E-D-F-A), not as a complete atonal row, but rather through a sequence set against

a more tonal harmony. As the text becomes more angst-filled and agitated, the music progresses toward tonality. The sequence can be seen in mm. 31–37:

Ruby

Sequence Sequence

We're phan-toms pass-ing by, We're won-d'ring what and why, We're wait-ing here to die!____

linear composition style. The introduction shows the contrapuntal approach, the doubling of piano and flute, and the reduced instrumentation:

The musical score for 'Aged Face' (mm. 8-13) is presented in four staves. The top staff is for Flute (Fl.), the second for Piano (Pno.), the third for Euphonium/Bass (E. B.), and the fourth for Violin I (Vln. I). The music is in 4/4 time and features a complex, contrapuntal texture. The Piano and Flute parts are closely intertwined, often playing the same melodic lines. The Euphonium/Bass part provides a harmonic foundation with sustained notes and moving lines. The Violin I part enters in the final measures, adding to the contrapuntal texture. The score includes various musical notations such as notes, rests, and dynamic markings.

Ex. 41: "Aged Face," mm. 8-13

The scene that precedes "Aged Face" finds Harry and Ruby trying to complete her memoirs. As Harry enters, Ruby is briefly confused about who has entered. She struggles to remember the last two years of the book, but Harry has already called her son and garnered much of the information. He offers to fill in the last two years and leaves. Ruby then sings about her frustration and fear as her dementia encroaches upon her precious memory. The row was chosen to enhance the text on several levels. She sings: "Aged face looks in the mirror, but the face seems queer. And I don't remember who I am." The use of the twelve-tone row creates an unstable harmonic world, mirroring Ruby's anxiety and fear at the deterioration of the memories she holds dear.

No. 8: After the Winter

"After the Winter" uses an AABA'BCB" form, graphed in greater detail below:

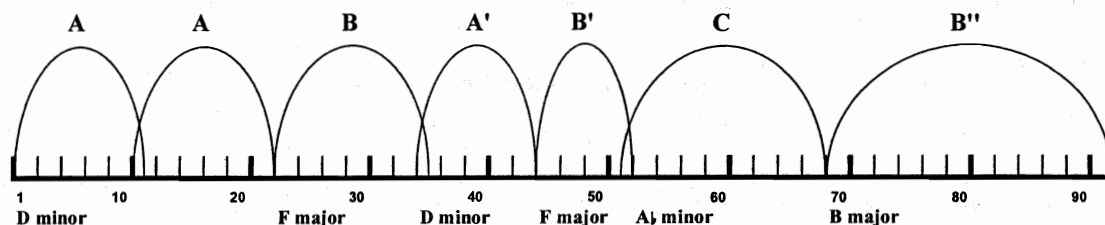


Fig. 9: "After the Winter" Form Graph

Again, motives and tonal centers help establish this form. The A and A' sections are all centered around D minor. The B and B' are in F major. The C section presents new melodic ideas in A \flat minor, but leads to a climax on an Emaj7 chord. After this pause in the texture, a transition leads back toward the B material and F major, but a sequence carries it into B major instead. The final B'' section is also set off by a change of tempo and an *alla breve* meter. As mentioned, the melodic motives and figures are also important in the form. The piano accompaniment figure, shown below in mm. 3–7, is rhythmically an important unifying device in the A sections and A' section:



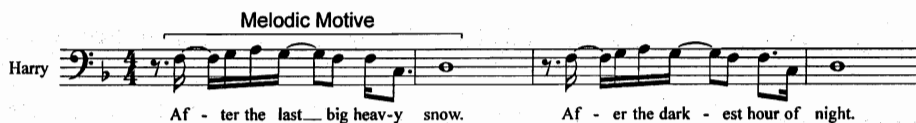
Ex. 42: "After the Winter," mm. 3–7

What makes the A' section different is the rhythmic alteration of this figure. Instead of being consistently in $\frac{4}{4}$ meter, it alternates between $\frac{4}{4}$ and $\frac{3}{4}$ meter, as is apparent in mm. 37–41:

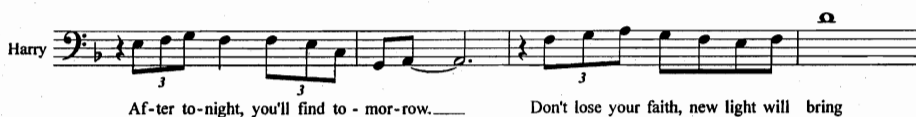


Ex. 43: "After the Winter," mm. 37–41

The contour of the motives the baritone sings help create contrast between the A and B sections. These distinct motives are shown in mm. 1–4 (Ex. 44) and mm. 24–27 (Ex. 45).



Ex. 44: "After the Winter," mm. 1–4



Ex. 45: "After the Winter," mm. 24–27

A comparison of the A and B melodies reveals a similar contour, but the B section uses triplet rhythms and wider melodic range. The B section accompaniment is also different, as shown in mm. 23–26:



Ex. 46: "After the Winter," mm. 23–26

The return of the B section is slightly abbreviated and is followed by a transition into the new material of C. The C section uses a 3+3+2 eighth note groupings in the piano left hand, trumpet, and trombone to create a texture that makes it distinct from the previous materials. The eighth note groupings are shown with brackets below in mm. 54–55:



Ex. 47: "After the Winter," mm. 54–55

The C section concludes with a sequence of the anacrusis notes of the B melody, leading into B major and eventually to an *alla breve* meter in m. 69. Measures 65–68 demonstrate this sequence and show the mixed meters used to alter this motive rhythmically:



Ex. 48: "After the Winter," mm. 65–68

The B melody shown above begins in an abbreviated form and gets shortened even further, as it moves sequentially from F-G-A-B, and until the full version of the motive leads into the new key. The B" section is a different tempo and *alla breve*. The rhythm of the melody and accompaniment are also varied, consisting of eighth note triplets in the instruments and quarter note triplets in the voice part. An example of this texture is shown below in mm. 70–72 (Ex. 49).

The musical score is for a scene featuring Harry and Piano (Pno.). Harry's part is written in a single staff with a key signature of two sharps (F# and C#) and a common time signature. His lyrics are: "Af - ter to - night we'll find to - mo - row.____". The piano accompaniment consists of two staves, both in the same key signature and time signature. The right hand plays a series of eighth-note triplets, while the left hand plays a series of quarter-note triplets. The music is characterized by its rhythmic, percussive quality.

Ex. 49: "After the Winter," mm. 70–72

This section leads to a phrase that uses a deceptive cadence ending on a \flat VI, extending the piece for a more dramatic finish.

In "After the Winter," the woodwind player, electric bass, and strings are tacet, while the trumpet, trombone, piano, and drums play. This ensemble texture stands in stark contrast to the string-and-woodwind-dominated ensemble of the two numbers that precede "After the Winter." It is bright and percussive.

In the script, "After the Winter" is preceded by the nurse telling Harry that Ruby will most likely not make it through the night, but that Ruby would probably want him there, even though she may no longer realize who he is. As Harry enters, Ruby asks who he is, to which he responds, "Just an old friend who loves you." Ruby then thinks it is her first husband, Russell, and Harry tells her that Russell is waiting for her on the other side and that she need not be afraid. In the song, Harry consoles her and encourages her to cling to the faith that has under-girded her life, and to trust that there will be something wonderful waiting for her on the other side of her pain. As he sings "And Ruby please let me be truthful, I'm afraid and I am lonely, scared to death of dying only on my own," the music moves into the A \flat minor tonality of the C section, and then pauses on an Emaj7 chord. During this dialogue, he calls to her and it becomes apparent that she is gone. He

then gathers his strength and continues singing into the B" section. Harry had only half-believed his own message and is now singing to convince himself.

No. 1: Overture

The Overture concentrates on a few motives, instead of foreshadowing all the major themes of the entire musical. It can be broken down into the two main sections shown in Fig. 9.

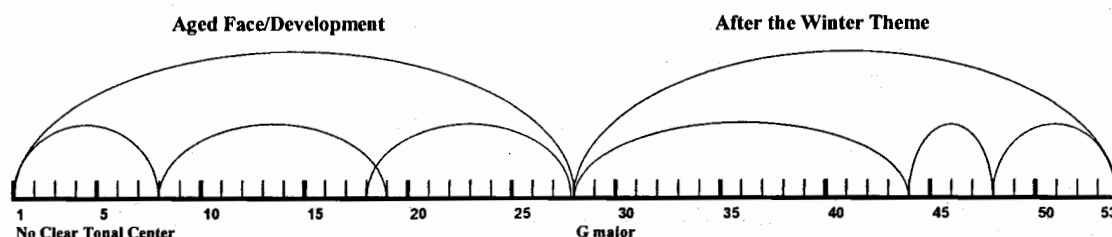


Fig. 9: Overture Form Graph

The first section uses harmony that is derived from "Aged Face," but also borrows heavily from "The Falling Snow." Motives from "A Second Chance" and "I Want to Feel That Way Again," are also used in a developmental fashion. As previously mentioned, "Aged Face" is composed on a twelve-tone row that can be subdivided into three tetrachords. In Ex. 49, mm. 1-2 show the first two tetrachords (A \flat -G-E-D and F-A-C \sharp -E \flat) formed by the violins and viola with the saxophone that are derived from "Aged Face."

Ex. 50: Overture, mm. 1-2

This leads to the third tetrachord (B_b - F^\sharp - B_b - C), at which point the piano and saxophone incorporate elements of the accompaniment and melody of “The Falling Snow.” The string ostinato interrupts with the accompaniment shown in Ex. 49 again, but this time the saxophone melody is replaced by fragments of other melodies in quick succession:

Ex. 51: Overture, mm. 9-11

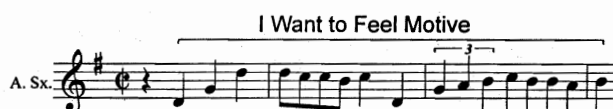
In m. 12, “The Falling Snow” motive and accompaniment return, but this time is not interrupted and moves out of E_b minor into C major. This motive leads into an unaccompanied quasi-cadenza figure for the saxophone in mm. 18-21, which elaborates on the melody for “Aged Face,” shown below at concert pitch:



Ex. 52: Overture, mm. 18-21

The last subsection develops “After the Winter” exclusively and includes a full statement of its final chorus. The strings begin with a contrapuntal development in diminished rhythmic values, before the trumpet and trombone take over the motive in its original rhythm.

This leads to the full statement of the “After the Winter” theme in the second section. This section is an almost exactly derived from the end of No. 8, “After the Winter” as it occurs later in the musical. It is in *alla breve* meter, but is in G major, as opposed the B major presentation when it returns. Another distinction from this theme as it occurs in No. 8 is the use of a countermelody motive taken from “I Want to Feel That Way Again” in the saxophone. This melody is shown in mm. 28-31 at concert pitch:



Ex. 53: Overture, mm. 28-31

Another element that distinguishes this section from the final section of No. 8 is the material that concludes it. Measures 48-53 use the material that concludes No. 4, “A Second Chance”:

Ex. 54: Overture, mm. 48-53

A comparison of Ex. 54 and Ex. 27 in No. 4: "A Second Chance" reveals the similarity of motives, although notated different rhythmically.

The "Overture" occurs in the script before the curtain rises and ends just as it is rising. It is intended to mirror and encompass the theme of the entire musical in a miniature form and to set the mood for the show. The use of the atonal harmonic language from "Aged Face" creates the instability of Ruby's dementia and the despair of her later failing health. The use of small quotes from other songs represents the jumbled state of her memories. This gradually gives way to music that is more tonally structured and eventually leads to an exuberant presentation of the "After the Winter" theme. These sections are intended to symbolize the hope that exists beyond death.

Historical Perspectives and Influences

It is difficult to categorize *After the Winter* relative to recent trends in musical theater composition. One of the primary goals of my piece is to strike a balance between accessibility to an audience with little or no musical knowledge, and personal artistic style and integrity. As no musical exists in a vacuum, *After the Winter*'s conception has certainly been shaped and influenced by the current tastes in musical theater. However, it also deviates in some important ways, and to this extent has an aesthetic that does not fit in with recent developments.

Although musical theater continues to evolve, one the most dominating influences that is still being felt in various ways is the "megamusical." Megamusicals began to achieve prominence in the 1980s. They are characteristically large in plot, in music (with little or no spoken dialogue), in sets and staging, and also in unprecedented marketing force. Some of the musicals that embody these qualities are *Phantom of the Opera*, *Les Misérables*, and *Cats*. Though the current trend is now toward plots that are less epic and more human, many of these characteristics are still felt and persist in the twenty-first century musical. As Sternfeld notes in *Megamusical*, "there are also no new musicals that do not, in at least some ways, reflect the influence of the 1980s megamusical. Without *The Phantom of the Opera*, *Wicked* would not be the same show, nor would *The Producers*."¹ Another recent trend is the use of pop music, either to blend with the existing Broadway style, or to replace it, as in the 1990s megamusicals *The Lion King* and *Aida*. Some musicals have even been formed around pre-existing popular music, as in ABBA's *Mama Mia!*, recently converted into a movie. One other interesting trend is

¹ Sternfeld, Jessica. *Megamusical*. (Bloomington, Indiana: Indiana University Press) 2006. p. 334.

that many contemporary musicals are not being adapted from plays or books, but rather from film, as in *Legally Blonde* and *Beauty and the Beast*. In general it seems that Broadway is headed toward a sort of standardization of shows internationally (so the *Les Misérables* experienced by a theater-goer will be the same in London, New York, and Tokyo), and in that way is mimicking film.

My musical does not seek to be a continuation of current trends, nor a reaction to them. By writing the script myself, creating a score that owes much to classic Broadway, and having a small ensemble of characters and instruments, I am not attempting to fit *After the Winter* completely into the conditions as they generally exist now. In this regard, I aligned its aesthetic more closely with Bernstein and Gershwin than with some of its modern counterparts, in that the primary goal of the music is to enhance the text, but I also do not deny that some of the simple diatonic harmonic language in *After the Winter* has been influenced by the current entrenchment of pop and rock in musical theater. As previously stated, the instrumentation was chosen for mostly practical reasons, but it also creates a more classic sound through the absence of electric guitar and synthesizers and a more intimate character by avoiding the use of full orchestra and full rock band present in the pit of some musicals popular today.

Instances in which my musical has been directly shaped by another are few, but several important influences are worth considering. One such parallel exists between the chaotic chase in *After the Winter* (Scene 4) and the chase scene in *A Funny Thing Happened on the Way to the Forum*. The chase scene from *Forum* is pure farce. The chase sequence in *After the Winter* is intended to be humorous as well, but all the confusion and mistaken identity has double-meaning in its commentary on senility and

aging. In Act II of *Forum*, Pseudolus is trying to achieve his freedom from his master, Hero, by getting Philia, the girl Hero loves. This plan is complicated by the fact that Philia is in a harem and pledged to the captain, Miles Gloriosus. Pseudolus has his fellow servant Hysterium dressed up as Philia, playing dead to convince Miles to leave. To further the pandemonium, Domina, Hero's overbearing mother, arrives disguised as Philia to discover what her philandering husband Sennex is up to. The chaos that ensues served as a model for my own and the following excerpts of the two scripts show this correlation (Fig. 11).²

PSEUDOLUS: Look out!

(PSEUDOLUS and HYSTERIUM run off in opposite directions.
MILES runs on, runs off after HYSTERIUM, shouting)

MILES: This way, men! I have found her!

(SOLDIER enters and runs off. DOMINA enters, disguised as
virgin, removes veil from her face, addresses audience)

DOMINA: If it's a pretty face he wants...

(PSEUDOLUS enters behind her, gives her a swift kick. She
screams. He exits, LYCUS enters)

How dare you!

(She slaps LYCUS.)

SOLDIER (Offstage): Here she is! Men, the virgin!

(SOLDIER runs on, chases DOMINA and LYCUS off. EUNUCH
enters with PANACEA and TINTINABULA, pushes them into
LYCUS's house. He exits, chattering. MILES enters, as
DOMINA re-enters)

Fig. 11: *A Funny Thing Happened on the Way to the Forum*, Act II

² Shevelove, Burt and Larry Gelbart. *A Funny Thing Happened on the Way to the Forum*. (New York: Applause Theater Book Publishers) 1991. pp. 124-125

In *After the Winter*, Janine is mistaken for the dead Eugene, and Roger, disguised as Brunhilde, is carting her around trying to protect her from cremation and from the real Brunhilde.

NURSE: Well if that's Eugene, then who's that?

ROGER: (*gives nervous smile/laugh*) Well, it's been lovely, but I gotta run. (*grabs the real EUGENE, pushes offstage*)

HARRY: Where are you taking my friend! Disgraceful. (*HARRY rolls off in pursuit.*)

BRUNHILDE: After them! Get them! Help? Go? Anyone?

NURSE: I don't know what's going on there, but somebody catch Costume Clarence and the imposter body!

(*BRUNHILDE grabs disguised JANINE and heads off other direction with aides close behind.*)

(*ROGER and dead EUGENE on roll cart hurry across stage, chased by aides.*)

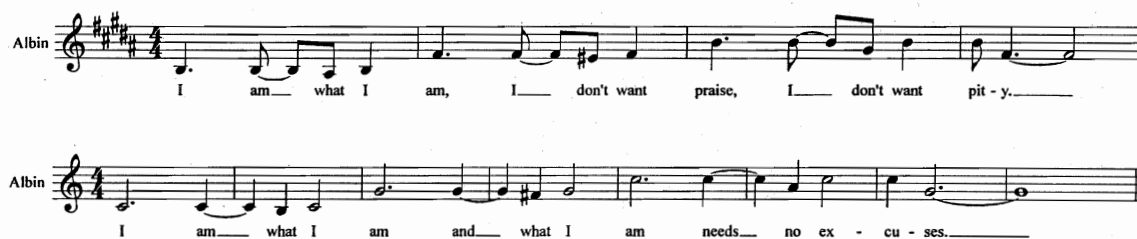
ROGER: I'm the real Brunhilde with the real body you buffoons!

Fig. 12: *After the Winter*, p. 30

While the specific intrigues are different, the use of several characters disguised as others and the slapstick chasing and antics of the various characters across the stage is similar.

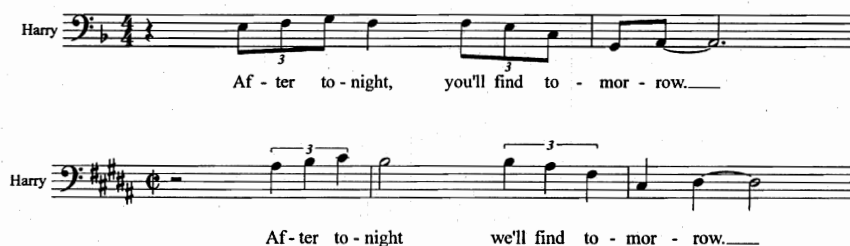
Another specific though more subtle influence exists between the similar rhythmic augmentation used in the music of my No. 8, "After the Winter" and No. 11, "I Am What I Am" from Jerry Herman's *La Cage Aux Folles*, for which I was Assistant

Musical Director in 2007. At the climax of "I Am What I Am," Herman accelerates the tempo, but uses the melody in augmentation (Ex. 55).³



Ex. 55: "I Am What I Am," mm. 41–44 and mm. 59–66

Similarly, at the climax of "After the Winter" I use the same techniques. The tempo is faster, but melody is rhythmically augmented. This comparison is shown in Ex. 56.



Ex. 56: "After the Winter," mm. 24–25 and mm. 70–72

Although I listened to many musicals in preparation for this project, these are the only clear connections that can be practically analyzed in the script and score. Among the many musicals that I either participated in, watched, or studied in advance of this composition were Herman's *La Cage aux Folles*; Sondheim's *Follies*, *Sweeney Todd*, and *A Funny Thing Happened on the Way to the Forum*; Rodgers's *Sound of Music*, *South Pacific*, and *Oklahoma!*; *Crazy for You* adapted from Gershwin's music; Schwartz's

³ Herman, Jerry. *La Cage aux Folles*. (Milwaukee, Wisconsin: Hal Leonard Corp.) 1995. pp. 133–135.

Wicked; Bernstein's *West Side Story*; Loesser's *Guys and Dolls*; and Webber's *Phantom of the Opera*.

Conclusions

After the Winter draws on a broad variety of musical languages, but always with the single goal of supporting the script and story. The concepts of learning from past mistakes, getting chances to reconcile and achieve new loving relationships even in the face of death, and of handling memory loss and death with grace are central to the material of this musical and the music seeks to enhance them. The atonality in "Aged Face" offers a musical parallel for confusion, and the bitonality in "The Falling Snow" is sometimes functional harmonically, but often coloristic to paint the intense despair and melancholy that comes from losing someone you have loved many years. The Romantic instrumentation and sometimes syntactically pop style of "I Want to Feel That Way Again" and "A Second Chance" capture some of the romance and hope that can still be found at any age for those willing to risk the effort. "The Life I Might Have Lived" uses a plethora of styles and a through-composed form to offer insight into some of the humor that can be found in aging. In this analysis, I expose the ways in which the music supports script, and also reveal my personal compositional tendencies. The analysis simply shows the techniques and processes being used, even if their function is unclear. It does so by considering a chronological study of form, melody, harmony, rhythm, orchestration, texture, and aspects of text setting in the musical. *After the Winter* is also placed in the historical context, and it owes much to a wide variety of influences, past and contemporary, without being concerned with fitting exactly into the post-megamusical theater landscape.

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